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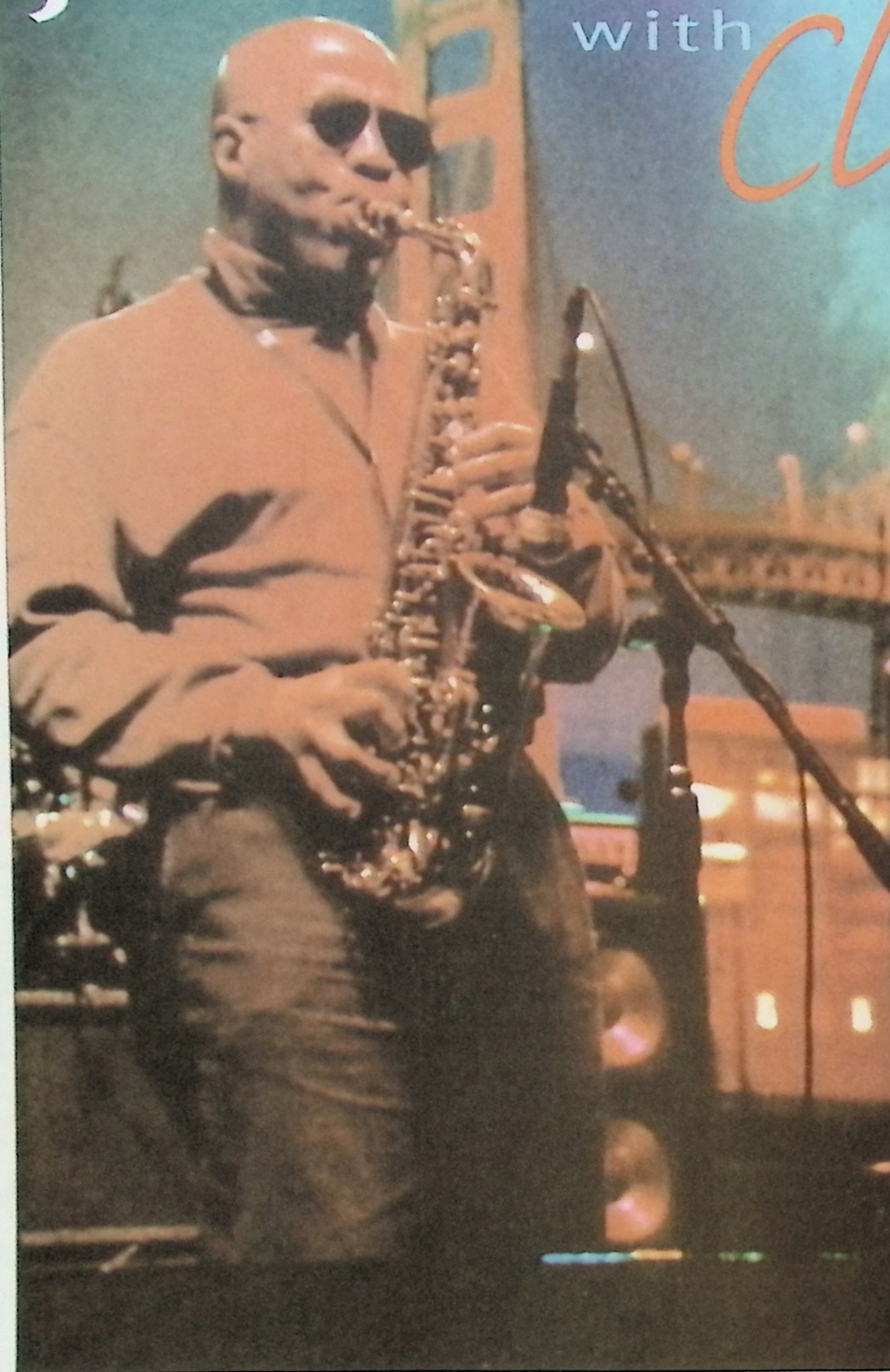
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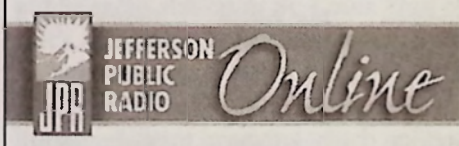
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JEFFERSON

Monthly

APRIL 1998

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Easter's Thriving Fields

Through an unlikely combination of factors—including climate, war, religion, and a man with a suitcase eighty years ago—a small area on the coast of Southern Oregon and Northern California has become the Easter Lily capital of the world. It supplies ninety-five percent of the world's commercial Easter Lily bulbs. How did this come to be? Eric Alan takes a look at one of the region's most surprising industries.

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Topsoil in their Blood

At times it seems that multi-national corporations have come to dominate most areas of business, including farming. But here in the State of Jefferson, farmers markets run by part-time growers are doing very well in several regions, providing home-grown fruits and vegetables of quality and variety unavailable at the average supermarket. Tim Holt, who is one of the founders of the Dunsmuir market, as well as a customer, gives an insider's view of these markets and the people who participate in them.

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See page 24 for e-mail directory.





TUNED IN

Ronald Kramer

The KKK on Public Radio?

In February this space was devoted to comments involving the issues JPR faces when dealing with programming proposals from organizations substantially devoted to political purposes. Shortly after the February *Jefferson Monthly* appeared I received an email from a colleague, Don Mullally. Don has long been the Director of Broadcasting at one of the nation's oldest, and most respected, public broadcasting operations, WILL-AM/FM, at the University of Illinois/Champaign-Urbana. Don is also a former member, and chair, of the NPR Board of Directors and has widely served as a consultant to various public broadcasting organizations and stations throughout the nation.

Don wrote: "Ron, I just finished reading your column in the *Jefferson Monthly*. It was a great article, and I'm glad you had the guts to get the issue out on the table." He included a draft of a column he had written for his station's next members' magazine because it was relevant. His column deals with a lawsuit recently filed by the Ku Klux Klan asserting a right to purchase airtime over a public radio station in St. Louis. One of the suit's arguments is that the station involved had previously made airtime available to some political organizations and that the editorial judgment involving which political organizations should be so favored was inherently illegal. For the record, JPR has an unblemished record of never making airtime available to political organizations.

Earlier I had decided to write a column about the KKK suit but Don did it so well, with his customary eloquence and insight, that I asked him for permission to reprint his column.

Here it is.

Open Mike

How would you feel if you heard the following underwriting announcement on WILL radio: "*All Things Considered* is brought to you in part by The Knights of the

Ku Klux Klan, a white Christian organization, standing up for the rights and values of white Christian America since 1865."

Frankly, I think a lot of our listeners and viewers would be quite offended by that message. And while I haven't discussed the matter with the Board of Trustees of the University of Illinois, I suspect some members of that Board would be offended too. In fact, some ordinary white Christians might find it offensive to imagine the Ku Klux Klan representing or standing up for their "rights." Such an underwriting announcement is not entirely hypothetical, however; there's a lawsuit in the works that makes such an announcement a possibility.

Let me explain: "Underwriting announcements" are required under Section 73.1212 of the rules of the Federal Communications Commission. If some company has given a station money to support the broadcast of a program, the listener is entitled to know whose money is behind the broadcast. Non-commercial stations are required to give you basic information about companies supporting their broadcasts—the name of the organization, the nature of its business, and maybe its location or telephone number. We do not urge listeners to buy products or even extol the virtues of the products of program underwriters. (Thus, you'll not hear us telling you that Smucker's jellies and preserves are better than any on the market, or that you should "try some today!")

In the normal course of our activities, WILL solicits program support from the business community as well as from individual Friends. We announce the names of those businesses who support us, and there is a benefit to both the business and WILL: we get financial support for good programs, and the business gets known for supporting

good programs in the community. The name of the underwriter becomes associated with the quality programming it supports. NPR and PBS do the same thing, and underwriting announcements for their national programs appear on our air as a part of those programs.

The radio station owned by the University of Missouri in St. Louis was recently approached by the local Ku Klux Klan, which wanted to provide local underwriting for *All Things Considered* on KWMU—and wanted the underwriting announcement I mentioned in the first paragraph of this article. Station management

declined the Klan's support, presumably because the station did not want to be associated with the character of the Klan or its philosophy or history. And KWMU certainly did not want to be in the position of providing "advertising" for the Ku Klux Klan or publicity for the Klan's statement that the Klan somehow supported the "rights" of all white Christian Americans. Thereupon the Klan took KWMU and the University of Missouri to court, claiming that the Klan's First Amendment rights were being violated.

There are some serious problems with the Klan's position, however.

1) It has long been settled that broadcasting stations are not "common carriers" like the telephone company, which must transmit the message of anyone who has the money for a phone call, and which also has no right to restrict the content of the message.

2) The First Amendment protects the rights of citizens against suppression by government. The local newspaper can refuse to print anything it wishes, including advertising which it deems offensive. Indeed, it does not need any reason for

CONTINUED ON PAGE 5

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JEFFERSON ALMANAC

Diana Coogle

Poison Oak and Poetic Catharsis

Spring is glorious, but monsters lurk in earth's deep lairs, and spring brings them out, even as it brings out the innocent lambs and gentle wildflowers. I never enter even the earliest spring without a certain trepidation, stepping through the woods gingerly and walking with caution up the path to my house. I keep a keen eye open ever since my first spring on the West

Coast, when I frolicked through a large bush field one glorious early-spring day. The bushes reached over my head; I pushed them aside and crawled through the waving branches. The next day, with my face red, swollen, and covered with blisters, I rued my adventures. That was the day I learned to identify poison oak. And that was the day I wrote a heartfelt:

Ode to Oak

Monster of the bushfield!

Vile, unnatural creature of plant and vegetable kingdom!

Venomous sting in evil veins!

GET YOUR CLAWS OUT OF MY FACE!

GET THEM OUT!!

Oh! that I could tear up the blistery, burning hot scales of your back
that scrape red my cheeks and lips,
rip out your tongue of fire
that licks my chin and leaps my forehead,
pluck forth your thousand eyes pouring yellow tears down my face,
and cut off your foul breath pulsating and puffing,
hot lungs pushing shut my eyes.

Horrible, vile, wretched creature, get out from under my skin!

How did you happen there, monster?

What vile hand planted you, poison, in my face?

Would that you would come out my mouth,
spit out with the poison on my lips!

Would that I could cry you out my swollen, misshapen eyes!

Would that I could blow your out my nose,
you and all your scabs and scales!

May all the evil gods of hell and Hades,
the vile and venomous creatures of the deep and the high,
ugly, unwanted, unloved, cursed beings of Satan's plant and animal kingdoms
drag you down to their black and mucous holes of stench,
their stagnant pots of ivy and oak.

And may you rot there in fiendish reek
and fester forever in hot mud-bubbles of underworld muck!

TUNED IN *From p. 3*

refusing to publish anything—other than the whim of the publisher; the First Amendment is irrelevant unless the entity suppressing free speech is the government.

3) The station is clearly protected by the First Amendment, and one of the rights of "free speech" is the right NOT to speak: if the courts (i.e., the government) were to order KWMU to accept the "donation" by the Klan and the FCC (i.e., the government) were to require the broadcast of the announcement promoting the Klan's philosophy, the station's right not to speak would have been violated by government—contrary to the First Amendment.

But this is not a simple case. The Klan argues that the University of Missouri is an arm of government, and its radio station is therefore government owned. Thus it is the government which is suppressing the Klan's right to promote itself on the radio—a direct violation of the First Amendment, which protects citizens and groups from government restrictions on their speech.

The case has not yet come to trial, but you can see why I am interested. If the Klan's position prevails, the WILL stations are in a position very similar to that of KWMU: WILL is owned by the University of Illinois, and if the University of Missouri is an "arm of government," so is the University of Illinois.

How would you feel if you heard underwriting announcements telling you that "Programming on WILL is underwritten by the Knights of the Ku Klux Klan, holding a rally in Champaign next week to motivate white Christians to action!" Should we have the right to refuse financial support from any organization whose views or philosophy we find disagreeable?

I look forward to hearing from you! It's always good to get advice from our Friends.



Donald Mullally is Director of Broadcasting at WILL-AM/FM, in Champaign/Urbana Illinois. Reprinted with permission.

The Compleat Works of Wllm. Shkspr. (abridged)

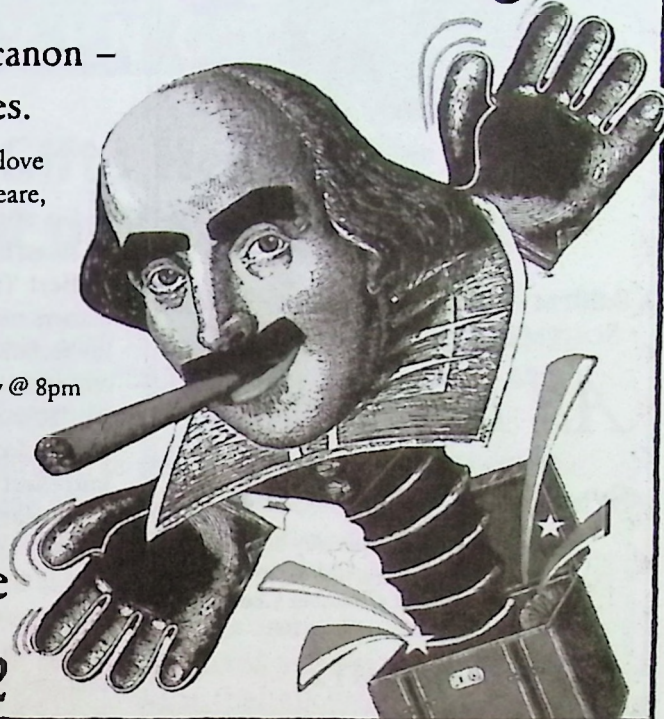
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JEFFERSON OUTLOOK

Russell Sadler

The Deregulation Power Play

It is supposed to be the best thing since sliced bread, the Bright New Idea, the Next Best Thing. It is supposed to save consumers money. It has been postponed. There are technical difficulties, we are told. It was really postponed because of lack of interest.

"It" is California's elaborate plan to "deregulate" electric utilities. It was supposed to go into effect in January 1. It has been postponed for at least three months. The computer program to manage the state's power distribution grid in the "new competitive environment" is more complicated than the economists thought it would be and is not yet tested. The real reason for the postponement is more likely lack of interest. Despite a \$72 million advertising campaign less than one percent of California utility customers have signed up with "competitive" power companies. Those that have signed up are the usual suspects — the large industrial power consumers who are behind the drive for "deregulation" because it frees them from helping pay the costs of maintaining the distribution system.

Californians have reason to be suspicious of electricity "deregulation." It is an elaborate political fraud to reduce electricity costs for large volume users and absolve existing utilities of billions of dollars imprudently spent on nuclear power plants. There is no other way to explain a system that creates a new elaborate bureaucracy to manage power transfers — the Independent System Operator — and a brokerage to buy and sell power supply contracts with a host of new middlemen who expect ratepayers money to stick to their fingers as the electricity passes through them.

"Deregulation" advocates claim they are "ending the monopoly of Pacific Gas and Electric, Southern California Edison and San Diego Gas and Electric." That is a half truth. The California Assembly is really allowing the utility industry to separate the lucrative generating business from the unprofitable electric distribution business.

Power generating will be "deregulated" so generating companies can cream off lucrative large volume power users. Power distribution companies remain heavily regulated. The new law requires them to deliver electricity generated by anyone to any customer over their wires. The cost of maintaining the wires will fall heavily on residential electric customers because the distribution utilities will no longer have income from the large power users to help pay the bills.

This deal is going over with the public like screen doors in a submarine. Few residential customers are signing up. The hustlers who cobbled this monstrosity together knew the public would need a congenial little bribe to fall for their snake oil salesmanship. The California Assembly ordered an immediate 10 percent reduction in rates as soon as "deregulation" goes into effect and lasting until 2002. How do they do that? Did someone finally invent a real free lunch? The State of California plans to float \$7.4 billion in government bonds to finance the 10 percent rate cut and begin paying off \$28 billion in "stranded utility costs" — the payments utilities make on bad investments in failed nuclear power plants and high-cost energy contracts for coal, wind and solar power signed during the 1970s Arab oil embargo. Utilities have been trying shuck these costs for decades and it is one of the hidden agendas driving utility "deregulation" legislation in Sacramento, Salem, Olympia and Washington, D.C.

California will repay the \$7.4 billion bond issue by charging all the electric customers in the state a Competitive Transition Charge that will pay off the \$28 billion in "stranded costs" in four years and the rest of the bond issue in 10 years. The interest charges alone make that one of the most expensive 10 percent rate reductions in human history. California's Competitive Transition Charge will amount to 45 cents of every dollar billed for the sale of electricity for at least a decade. That is rather

expensive "cheaper" electricity. This shell game is not fooling many Californians.

Bills "deregulating" Oregon electric utilities died in committee at the end of the legislative session in 1997, but the utility lobby persuaded Oregon's surprisingly naive Public Utility Commission to create a "Customer Choice" plan allowing utility customers in four Oregon communities — Hillsboro, Sandy, Oregon City and St. Helens — to "choose their own utilities."

Several "independent utilities" are trying to cream off lucrative large volume industrial customers. Few "energy marketers" are interested in anyone who buys less than five megawatts of power a year. In St. Helens on the lower Columbia River, residential customers can choose from Enron-owned Portland General Electric, Enron Power Marketing and Electric Light, a South Carolina company that owns no generating facilities. Electric Light installed a billing computer in Portland. It buys its power from Illinova Energy Partners in Seattle. Illinova is an "energy marketing" company that also owns no generating capacity. It buys electricity on the spot market from anyone selling, including Bonneville Power Administration, PacificCorp and — you guessed it — Enron. It looks like the "customer choice" in St. Helens is Enron, Enron or Enron.

"Deregulation" is supposed to be the future. If Oregon is seeing the future of electric utilities in St. Helens it is simply exchanging one monopoly for another with a new cast of characters as middlemen creaming off large volume industrial customers with lower rates while adding their markup to the cost of electricity for residential customers. No advocate of electricity deregulation has satisfactorily explained how it can lower rates in a region with some of the lowest electric rates in the country, prevent export of the Northwest hydroelectric power to the Southwest and still maintain present levels of safety and reliability. There is a reason for that. It cannot be done. Deregulation hustlers expect to make the region a national sacrifice area in order to sell the Northwest's low-cost hydroelectric power in California and the Southwest. ■

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*. You can participate in an interactive civic affairs forum moderated by Russell on the World Wide Web at <http://www.jeffnet.org>.



Charitable Gifts Help Take the Bite Out of Taxes

It's that time of year again. April 15th rolls around and we all face the task of summarizing our economic lives for the prior year and either paying more taxes or, hopefully, receiving a refund.

Most people don't look forward to this annual ritual, but at least the season reminds us to think about and plan our affairs carefully. For most, the goal is to maximize our own well being and that of our families and loved ones while holding our tax bill to a minimum.

There are new kinds of retirement accounts and plans through which we can save for education in a tax-preferred manner. Still, the very oldest federal income tax deduction is that allowed for charitable contributions. Since 1917, Congress has maintained the policy of not taxing Americans for the money or property they make available to worthy institutions and causes through charitable gifts. Religious, educational, health care, social service, public broadcasting and many other endeavors benefit.

If you itemize deductions, the value of the charitable deduction to you is your income tax bracket times the amount of your gift. For example, a gift of \$100 in cash from a person in the 31% bracket costs just \$69 out of the donor's pocket. The higher your bracket, the greater your savings.

Other kinds of gifts hold additional tax benefits. Those giving stocks or other such property owned more than one year are entitled to a deduction for the FULL fair market value of the donated property as of the date of the gift. In addition, capital gains tax may be completely avoided in such instances.

There are many ways in which the tax system encourages us to voluntarily support organizations and institutions such as Jefferson Public Radio each year. Check with your financial advisor or call us at 541-552-6301 for more information.

And remember, while 1997 is now history, the gifts you make this year can make April 15, 1999 just a little more easy to handle.

Paul Westhelle
JPR Director of Development

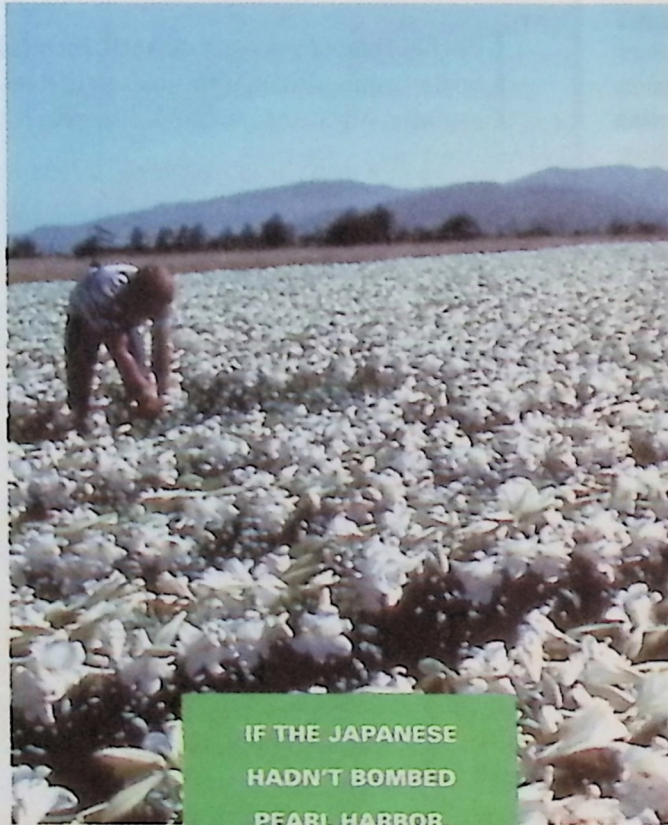
Easter's Thriving Fields

The State of Jefferson quietly becomes the Easter Lily capital of the world.

Beneath the surface of our rituals and traditions are mysteries we rarely pause to contemplate. Sometimes these mysteries are historical or spiritual: Why ghosts at Halloween, in fact why Halloween at all? What was the original significance of a Christmas tree? Why say "bless you" when someone sneezes? Such daily mysteries are endless. And even when the roots and reasons of tradition are clear, there are often practical mysteries behind modern ways of celebrating those traditions: Where do all the Thanksgiving turkeys come from? Are the people who benefit from the sale of menorahs Jewish?

When the tradition in question is the Easter Lily, the historical and spiritual elements reach across continents and thousands of years. The practical and economic elements associated with the lily, though, are current and surprisingly local to the State of Jefferson. Perhaps few people beyond the bounds of a tiny stretch of the coast of Southern Oregon and Northern California know this: ninety-five percent of the world's potted Easter Lilies bloom from bulbs grown between the Smith River and Brookings.

The reasons for this odd truth include elements of climate, politics, religion, and the small actions of individuals who had no idea of their deeds' eventual effect. Without Christian symbolism dating back thousands of years, the Easter Lily tradition would not likely exist at all. If the Japanese hadn't bombed Pearl Harbor, our region wouldn't be the Easter Lily capital of the world. Neither would it be so prominent without the actions of a single man and his suitcase in 1919.



IF THE JAPANESE
HADN'T BOMBED
PEARL HARBOR,
OUR REGION WOULDN'T
BE THE EASTER LILY
CAPITAL OF THE
WORLD.

The exact roots of the meaning associated with the lily may extend even further back than the time of Christ, but it is the Christian elements which provide the pervasive modern meaning. Some Christian belief holds that when Eve left the Garden of Eden, her tears of repentance fell to the earth, and from their waters, lilies grew. The Biblical telling of Christ's Sermon on the Mount mentions lilies as well, with Jesus noting the flowers' beauty grows without toil. (Clearly he was observing wild lilies and not modern commercial Easter Lilies, which involve remarkable toil.) Legend continues that lilies sprung up from Christ's tears in the Garden of Gethsemane, and also that the Virgin

Mary's tomb was found empty save for white lilies, three days beyond her passing. Whether one views these events as fact or legend, the symbolism is consistent. The lily represents resurrection, the renewal of life, the hope and promise of its eternal nature. As winter melts inevitably into new growth

and warmth, these symbols transcend all boundaries of religion.

The scientific view of the lily is phrased in very different terms, though there is no inherent conflict between the scientific and religious view, as the many scientists who are Christians can testify. The Easter Lily is classified by the Latin name *Lilium longiflorum*, and its evolutionary origins have been traced by science to the Ryukyu Islands of Southern Japan. In order to reach Jerusalem and Palestine by the time of Christ, the lily must have already had a mystery behind it.

People today concerned more with economics than religious symbolism or science view the Easter Lily in still different terms. They see a business

BY

Eric Alan

which generates wholesale revenues of \$38 million annually, via the sale of 12.5 million Easter Lily bulbs to commercial greenhouses in the U.S. and Canada. These figures make the Easter Lily the fourth largest cash crop among available potted plants, behind only poinsettias, mums and azaleas. With a virtual monopoly on that business, the tiny growing area within the State of Jefferson finds itself at the crux of a significant industry. Even more remarkable, there are only ten growers within that region—meaning that most of the world's expression of the symbols of hope and new life via the Easter Lily is dependent upon the successful efforts of these ten local growers.

How did this thoroughly unlikely situation come to be? Once upon a time, lilies were not shipped from this region to the gardens of Eden, Gethsemane, or anywhere else. Oregon and California, too, are far from the lilies' native Japan; and in the early part of this century, the Japanese were still dominant in the Easter Lily business, cultivating their native blooms, and bringing them to the world.

Enter a soldier with a suitcase. In 1919, Louis Houghton, with flowers now more on his mind than World War I, returned with luggage filled with hybrid lily bulbs. He distributed them freely to those around him on the coast of Southern Oregon, and people began to experiment with growing them for their own interest. The bulbs made their way farther north and south in the ensuing years, but their demanding climatic needs (year-round mild temperatures, rich alluvial soils and abundant rainfall) proved to make them only suited—if spectacularly so—to the tiny geographical region known as the Harbor bench. Within that small area, hobby growers grew skilled at producing Easter Lily bulbs.

These hobby growers suddenly found themselves tilling a minor fortune when the Japanese made the unfortunate choice of bombing Pearl Harbor. It is not in keeping with the spirit of the Easter tradition to purchase lilies from people who are attempting to conquer you. Thus one side effect of war with the U.S. was the immediate end to the Japanese lily export business. Growers in the State of Jefferson seized the moment, and came to produce commercial bulbs of such exceptional quality that even with the return of peacetime, the Japanese found themselves left without an ability to compete. That inability remains to this day, though at least they have developed an enduring passion for baseball, which has its own booming economy and traditions of spring renewal. This may be some compensation.

This brings us to the present day. How do the mechanics of this business work, behind the scenes? The efforts of these growers and the greenhouses to which they ship their bulbs are made particularly critical—and difficult—by the narrow and shifting time window within which Easter celebrations take place. Easter Lilies are only in their sales season within a two-week period around Easter—a holiday which may fall any time between March 22 and April 25, depending on when the first full moon rises after the vernal equinox. This means that every year those millions of lilies must be coaxed into perfect bloom on a different schedule—a paper calendar schedule and not a natural one that the plants can sense.

Clearly it would be impossible to ship fully developed lily plants

out from ten growers to points scattered across the globe, and have them arrive healthy and blooming at just the right moment. The key, of course, lies in shipping bulbs rather than plants, and growing them under very tightly controlled conditions on location. Bulbs are harvested in the early fall, before most of the country is even thinking about Halloween, let alone Easter. The commercial greenhouses which receive them use precise techniques to ensure that the plants come to bloom during exactly the right two weeks—regardless of when that period may fall. From those greenhouses, the plants can be carefully delivered to florists, churches, or wherever else their final destination may be.

Even before being shipped to greenhouses, commercial Easter Lily bulbs have had a more migrant life than most plants will ever know. A bulb first begins growing in the stem of a lily plant, at which point the growers term it a “baby bulblet.” When the mother plant is harvested, the bulblet is removed and replanted in another field. A year later, the bulb is dug up and replanted again. Only another year from then is the bulb ready to be shipped and coaxed into its full potential for floral beauty. Each bulb is handled up to forty times before it's shipped.

In summary, the modern process is—for the growers, at least—on the other end of the spectrum of toil from the effortless lilies about which Christ preached.

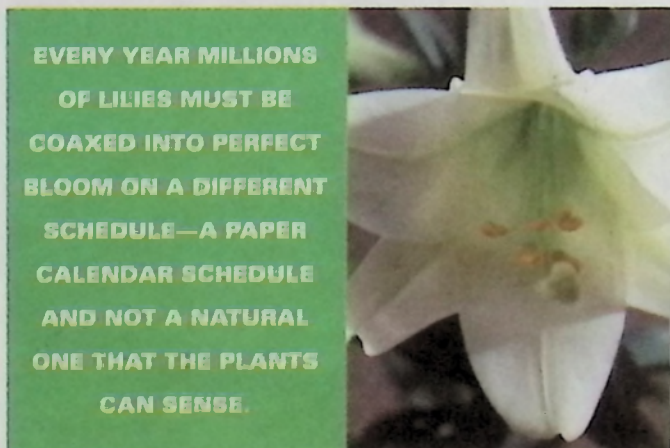
Assisting the individual growers in making this toil produce the best results is the Easter Lily Research Foundation (ELRF). The ELRF is headquartered in Harbor, Oregon; where it conducts ongoing experiments in the art and science of Easter Lily growing. These include field experiments aimed at producing the best bulbs, with resulting plants that will have a high bud count, foliage with dark and broad leaves, and high resistance to disease and pests. Investigations are being made into improved greenhouse tech-

niques, as well, which will allow growers to take the optimally refined bulbs and grow the best “finished” plants from them. Additionally, the ELRF is working on strains of the Easter Lily which will bloom in gentle colors beyond the traditional white, including a rose-pink version to be debuted in coming years.

It may take professionals to grow the optimum lily—but that doesn't mean the average houseplant gardener need be bereft of them. Lilies can be successfully kept in the home in moderately moist but well-drained soil, with bright but indirect natural light, and preferred temperatures in the low sixties. Outdoors, they prefer their roots in the shade and their heads in the sun, in a bright location with good drainage. They must be protected from winter frost, however.

If you choose to grow your own instead of relying on the pros, beware of one thing: Easter Lilies do not bloom anywhere near Easter, in their own environment. They're a summer bloom. This leaves another ironic mystery to ponder: that a summer flower has become the ultimate symbol of spring renewal.

Information about the Easter Lily and the business surrounding it can be obtained from the Easter Lily Research Foundation via Public Relations Director Carolyn Mack, 226 Chapalita Drive, Encinitas, CA 92024; (760)944-1640; lilyinfo@aol.com. ☐



Topsoil in Their Blood

In this region, small-scale farmers markets are anything but outdated.

The benefits of shopping farmers markets seem about as obvious and unmistakable as a prize-winning pumpkin: Fresh-picked produce at reasonable prices, offered by the people who grew it, plus the chance to visit with folks you may not see the rest of the week.

If you look forward to visiting these markets, think how the folks on the other side of the booths must feel. They've spent countless hours working the soil, fertilizing, planting, hoeing and harvesting. No wonder, come market time, they have a smile on their sunburned faces. This is both payback and party time, a chance to reap some financial rewards and, in an often lonely profession, to share gossip, growing tips, and recipes with their customers and fellow growers.

Judy and Jeff Anderson grow four acres of asparagus on a spread they inherited from Jeff's parents. Since they took over the place, they've planted 3000 asparagus roots, from a foot to a foot and a half deep in the moist soil. Careful fertilizing is important for these nitrogen-loving plants, not to mention hours of hoeing and weeding. Harvesting can begin three years after the roots are planted, but even then the Andersons are careful to cut only a small portion of the stalks from each root. As Jeff points out, this leads to a healthier plant, and fatter, juicier asparagus stalks.

During growing season, after harvesting and bundling the asparagus, Judy heads for the Grants Pass market. The payback for all their efforts is the sight of her steady customers lined up ("scared they're not



IN AN ECONOMY
DOMINATED BY
MULTINATIONAL
CONGLOMERATES, WITH
THEIR COOKIE-CUTTER
OUTLETS, GROWERS
MARKETS ARE AS LOCAL
AS YOU CAN GET.

going to get anything," she chuckles) 15 minutes before the market opens. "It's the highlight of my week," Judy admits.

This is the kind of visible customer demand usually reserved for rock stars and Broadway hits. It's certainly a satisfying payback for all the hours spent in the fields. And the \$700 the Andersons can take in on a good market day doesn't hurt either.

Myself, I'm a devotee of farmers markets from both sides of the booth, as a longtime customer in my hometown of Sacramento and as one of the founders of the Dunsmuir Growers Market and its manager for the past two years. I have also talked with organizers and growers for the markets in Medford, Ashland, Jacksonville, Grants Pass, Weed and Redding. With the exception of Weed, all of these are strictly direct market operations, where the growers are allowed to sell only what they've personally produced. (Weed allows some wholesale selling, although most of its booths are direct sale operations.)

The major challenge for these markets, especially in the early years, is getting people out of the habit of buying their produce at the supermarkets. Since this must usually be accomplished with minimal advertising, new markets go through a startup period when at many times during the selling day there are more growers than customers.

Grower Manuel Lawrence remembers the early years of the Ashland market: "After a brief morning rush, we'd be asking each other, 'Where are the customers?'" Lawrence began selling at the market the year after it opened. He lost money the first two years. The third year, he

BY
Tim Holt

fondly remembers, was when "the customers started coming back."

The oldest and most established of the region's markets, the Redding Certified Farmers Market, boasts 45 growers at its peak in the middle of the summer. Now located in a popular shopping mall, the market has been in business for over two decades. Some of its original growers, however, can remember when they were selling on space in front of City Hall (leased from the city of Redding for \$25 a year), shrugging their shoulders and asking themselves the same question about phantom customers. They even had to dig into their own pockets for some of the market's expenses.

Nowadays the Redding market is run like any successful, and growing, business. It is certainly as high-powered as any growers market in this region. It advertises on TV, radio, and in the local newspaper. It boasts a paid, part-time manager, Dennis Williams, who says married couples with two or three children are his "ideal target" for new customers. With that in mind, free carnations are handed out on Mothers Day. The market also launched its first-ever Tomato Festival last summer; the event received live radio coverage.

And then, in stark contrast, there is the Dunsmuir Growers Market. Unlike Redding, the canyon that surrounds Dunsmuir could hardly be called farming country. A half acre of flat space here is considered a big spread. In the dead of winter, the sun

comes over the east side of the canyon about 10 a.m. and sets on the other side at 4. So, when we started our market in August 1996, we featured produce from a hardy core of gardener-hobbyists who know how to make the most out of a short growing season and minimal sunlight. . . . Plus (to temper this heroic picture a bit) we were able to offer a lot of vegetables from a farmer from Redding, who gained a virtual monopoly on tomatoes by making the 100-mile round trip.

We survived that first season on cash donations, space donated by the city of Dunsmuir, and by a local Chamber of Commerce that virtually adopted us, which saved us \$1200 in liability insurance. We had a bang-up Opening Day, with kids in colorful vegetable costumes circulating among the buyers, and live music by the Compost Brothers, a homegrown folk duet. Drawn by the festivities, lots of cars stopped—the market is on Dunsmuir's main street—and sales were brisk. The front-page headline in that week's Dunsmuir News read, "Growers Market A Huge Success." We were launched.

We tried to keep the momentum going in subsequent weeks with food basket giveaways and live music, but the customers dwindled steadily. I didn't know it then, but we were following the typical startup pattern.

The key to any successful market is, of course, its growers and the quality of their

CONTINUED ON PAGE 27

**ENTERTAINMENT,
FREE CARNATIONS,
AND ADVERTISING CAN
ATTRACT CUSTOMERS,
BUT IT'S THE VARIETY
AND QUALITY OF THE
FRUITS AND VEGGIES
THAT KEEPS THEM
COMING BACK.**



The High Mountain Fiddlers perform at the Weed Market.

PREVIOUS PAGE: Growers at the Medford Market display their wares.

GROWERS MARKETS

Ashland

Tuesdays 8:30am–1:30pm
April 7–Nov. 10
Water St. near overpass
Info: 1-888-826-9868

Medford

Thursdays 8:30am–1:30pm
April 2–Nov. 19
Sears parking lot at Biddle
and Jackson
Info: 1-888-826-9868

Jacksonville

Saturdays 9am–2pm
May 3–Oct. 31
4th St. downtown
Info: 1-888-826-9868

Grants Pass

Saturdays 9am–1pm
March 21–Nov. 21
Corner of 4th & F Streets.
Info: (541) 476-5375

Redding

Saturdays 7:30am–noon
April 11–Nov. 21 (tentative)
Mt. Shasta Mall

Tuesdays 7:30am–noon
June 21–Oct. 17 (tentative)
Mt. Shasta Mall

Thursdays 4–8:30pm (Marketfest)
dates to be announced
Library Park behind
Lady Lorenz Hotel
Info for all Redding markets:
(530) 241-2026

Weed

Thursdays 4–6:30pm
July 9–mid-October
College of the Siskiyous
parking lot
Info: (530) 938-5373

Dunsmuir

Saturdays 9:30am–noon
July–Sept. (dates to be
determined)
Dunsmuir Ave. next to children's
playground
Info: (530) 235-4034

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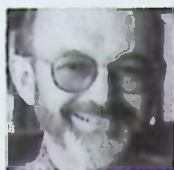
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NATURE NOTES

Frank Lang

Morels

Our wet and wonderful, and I might add, normal winter and spring have mushrooms popping up all over. Now that there is big money to be made, I wonder how long it will be before someone is shot for mushroom trespass on public land.

Mycophagists take heart, spring mushroom season is here. Spring brings the best of the edible mushrooms, the morels, popping up out of the ground at various locations in Southern Oregon and Northern California. If you ask people where to look for morels, they will be evasive, worse than fishermen. Early in the season look for morels at lower elevations growing under shrubs, including poison oak, in areas that have burned in the not-too-distant past. Later move to higher elevations in the Cascades and follow the receding snow line.

Morels are members of the group of fungi mycologists call Ascomycetes, the sac fungi, because their reproductive spores are produced in tiny sacs. Most of our other mushrooms are Basidiomycetes, the club fungi, with spores produced on microscopic structures called basidia. The morels are among the safest of all fungi, with their hollow fruiting body and cap honeycombed with raised ridges and deep pits or chambers on the surface. They look like sponges poking up through the duff. At first they are difficult to find. You look and look and find nothing. Once you find one, you may see them everywhere.

A mushroom that you might confuse with the morel is the brainmushroom or false morel in the genus *Gyromitra*. Its species, also *ascomycetes*, have contorted, lobed or wrinkled brain-like caps that lack the hollow caps and sharp ridged pits of the morels. Brainmushrooms are very poisonous. They contain monomethylhydrazine

(MMH), the exact same chemical as rocket fuel. Believe me, if you eat it, you too will end up in outer space. In Europe, it is the second greatest cause of fatal mushroom poisoning after *Amanita*. MMH is volatile and can be boiled off in cooking: breath the vapors and you are in trouble; leave on the lid and the vapors stay in the pot. My advice to you is stay away from *gyromitra* species.

If you are still interested in the true morel try looking in the woods of the Dead Indian plateau or in the vicinity of Lake of the Woods. My spring systematic botany class often returns from our field trip to the Dead Indian Plateau with bags bulging with plump morels. I am ashamed to say that I am often able to convince my students that

teacher should be the recipient of such treasures. Who wants apples when morels are around?

If there is a moral to this story, I haven't found it yet.

■

MYCOPHAGISTS

TAKE HEART,

SPRING MUSHROOM

SEASON IS HERE.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

La Tania

"Imagine taking a perfect flamenco photograph into action. A strikingly beautiful woman with serpentine arms, she arches her supple back and leans and swirls with harmonious precision."

— Los Angeles Times

Most of us know the photograph. One that invokes passion, fire and intensity. One that summons the sound of the rhythmic guitar, the feel of the hot Spanish nights, and all of the sensual pleasures of Flamenco.

Most of us have also only experienced the sensations through movies and television. But the lucky few who have experienced true Flamenco live will tell you there is no experience like it on earth.

On Saturday evening, April 11 at 8 p.m., the One World series will create the opportunity to experience world-class Flamenco live. La Tania, the woman the Los Angeles Times critic was describing above, will appear at the Craterian Ginger Rogers Theater in Medford, presented by the Southern Oregon University Program Board and JPR.

La Tania will be joined by guest dancer Adres Marin, one of the most renowned dancers and teachers of Flamenco, and guitarists and singers who are some of the most highly regarded in the Flamenco tradition, including a singer from one of the oldest gypsy families in Seville.

La Tania was born in Arles, France and at an early age moved to Spain where she was immersed in the world of Flamenco and the gypsy tradition by her mother, Julia, a Flamenco dancer.

She studied in Madrid and Sevilla with the greatest of the Flamenco masters: Manolo Marin, Pepe



**THE LUCKY FEW WHO
HAVE EXPERIENCED
TRUE FLAMENCO LIVE
WILL TELL YOU THERE
IS NO EXPERIENCE
LIKE IT ON EARTH.**

Rios, Raul Martines. Merche Esmeralda Ciro, Cristobal Reyes and La Tati.

La Tania has taken her art around the world, touring Europe, Africa, Japan, Spain and Mexico, performing, teaching, and choreographing with the leading figures of the Flamenco world, including Paco Pena and Mario Maya.

Now living in California, she is dedicated to preserving the Flamenco tradition. Each year she returns to Spain to bring back new styles and to renew in herself the *duende* of Spain. Her performance is based on Flamenco Puro, dance forms enriched with her own unique improvisational expression, interpretations and variations.

Because of her charisma, elegance and world-class talent, La Tania is considered one of the brightest young Flamenco artists of today. She has received the Choreographer's Fellowship from both the

National Endowment for the Arts and the California Arts Council for 1995 and the NEA Fellowship again in 1996. She also received the Isadora Duncan Dance Award for Artistic Excellence in the category of Individual performance in 1995. Her company was also nominated for the Isadora Duncan award.

For tickets to this experience, call the theater box office at 779-3000.

For those who want to experience Flamenco firsthand, The Program Board and SOU Extended Campus Programs present a Flamenco workshop with La Tania, Saturday, April 11 from 10-11:30 a.m. at the Dance Studio in McNeal Hall at SOU. The workshop is for dancers age 15 years and older of intermediate level in any dance form. Participants need leather shoes with heels; women should wear skirts. For more information call 541-552-6331.

BY

Tom Olbrich

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ONLINE

Joe Loutzenhiser

Virtually Socialist

Of late the political left has taken a beating around the world. Only two significant communist countries still exist, Cuba and China, and neither is a shining example of the average idea of "How I want my country to be." Socialism seems to do a bit better, but not by much. There's a handful of Scandinavian countries and the Netherlands that made a go of it until the early '90s, and the Canadians seem to like their socialized medicine. But, all told, capitalism is slowly permeating world politics, often under the guise of democracy. Realistically, socialism looks good on paper, with the philosophy of "To each according to his needs, from each according to his abilities," but in practice it just doesn't cut it.

But there is one place where the socialist ideals of collective production and ownership are flourishing. It all started in Finland in 1991 when a computer science student, Linus Torvalds, was discontented with the operating systems available to him commercially or at his school. He purchased a PC and started to write a UNIX work-alike from bits and pieces of code he had written for other uses. Linus posted his new operating system, dubbed Linux, to a newsgroup for comment, and soon others were contributing improvements and enhancements. Linux started slowly, being developed by numerous programmers throughout the world, with Linus having the last word on what was included. Linus also rewrote parts of Linux to make it compatible with the popular GNU free applications from the Free Software Foundation. GNU software gave the Linux operating system the applications it needed to make it useful, not just a brilliant computer science project and communal hack. By 1997 there were an estimated three to five million users. There are surely more than that now.

Linux, unlike almost all other legitimate operating systems, is free. You can download it from the Internet at no charge. Not only that, but you can also download the source code for Linux to tinker with as you please. This is like buying a Coke and getting the secret recipe, too. The only stipulation is that if you do so you must grant others the same rights to what you have created.

You can even sell Linux under this agreement. Because installing Linux can be a chore, companies such as Red Hat (www.red-hat.com) and Caldera (www.caldera.com) sell Linux on CD-ROM with an automated installation at a price that is well worth the

time and effort saved.

So here we have an operating system free to all, used by millions, continually improved through the voluntary contributions of programmers throughout the world, collaborating through the Internet, all for the greater good of Linux users and a little humble recognition. Linux is the socialist operating system.


Though developed by geographically dispersed programmers, Linux is robust and solid, even more so than many expensive commercial UNIXs, such as Sun's Solaris. Because Linux goes through a constant cycle of revision, with the best contributions superceding those previous, it has a uniquely evolved character, containing only the very best bits.

Since Linux is a group effort, so is the support. There is no Tech Support number to call (probably a good thing) or printed manuals, but instead comprehensive online documentation is included with the software and available through the Internet in the form of web sites, FAQ's, and active and informative newsgroups. For those with the gumption to look, solutions for most problems can be found.

“
THERE IS ONE PLACE
WHERE THE SOCIALIST IDEALS
OF COLLECTIVE PRODUCTION
AND OWNERSHIP ARE
FLOURISHING.”

But like a Soviet tractor, Linux can be uncomfortable and laborious to maintain. Its foremost problem, which is paradoxically also one of its strengths, is that Linux is a UNIX work-alike. This means that most everything is done on a command line, similar to DOS, but even more obscure and convoluted. For anything but the most common commands even experienced UNIX users follow a pattern of thought like this: "Hmm, how do I do that again? I'll try this. No, that didn't work. I'll look in help. Oh, maybe this is something. No, that's not quite right. Check the help again," and so on. It doesn't help that UNIX commands often have no mnemonic relation to what they do. Trying to make any progress feels like being a dust bunny in a Velcro factory. Fortunately, Linux can be a little easier to install and configure than other UNIXs, where the ordeal can take days. But it's this same complexity, flexibility, and the immense power that attracts the hardest of hard core geeks to Linux.

Linux's command line can be eventually conquered, but its graphical interface options are a muddle. Most are based on X, a windowing system developed for UNIX at MIT, but it can't entirely be blamed on them. It has all the faults of too many people involved with the design (IBM and Digital had a hand in its inception), and none of the benefits that the numerous contributors give Linux. If you've ever used Windows 95, or even Windows 3.1, X feels like computing while wearing a straight jacket. And if you've ever grokked the subtle genius of the Macintosh interface you could be driven mad from using X.

These few but significant detractors make Linux inaccessible to the majority of computer users and keep it from being accepted as a general purpose operating system. Even so, it may become a viable alternative to Windows NT and other server operating systems. But at its core, Linux is the operating system for the people, a modest answer to the predatory capitalism and marketing that taints the commercial operating systems. 

Joseph Loutzenhiser works for Project A, a source of very good bits, and lives in Ashland with his wife and son. He has worked with computers for ten years both professionally and recreationally.

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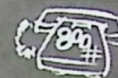
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ON THE SCENE

Howard Berkes

Howard Berkes, a Senior Correspondent for NPR, wrote this piece on his experiences reporting for NPR's year-long End of Life series.

I was old enough to know she was dead, but too young to know what that really meant. Her hands were cold and gray. Her eyes were closed. But she lay in a calico dress bright with flowers. And her cheeks glowed with rouge. I wouldn't have been surprised if she suddenly rose from the coffin, muttering in Yiddish, and shooed us to the banquet table piled with food.

My grandmother died more than 30 years ago. Her funeral was my first direct experience with death and it was confusing and frightening. I still remember the deep and soulful wailing of my aunts and the impossible promise I made to myself to never go through that again.

So I had mixed feelings this spring when I read the e-mail message from *All Things Considered* senior producer Sean Collins. "Let's do a piece on death and dying," he said. "Let's go to Montana where people are trying to transform dying into a life-enriching experience." That sounded so counter-intuitive that it piqued my journalistic interest, despite my childhood fears.

A few months later, Sean and I sat in a Missoula apartment as Russell Haasch gasped for air. Thin plastic tubes snaked in from the compressor in the kitchen and fed oxygen to his nostrils. A skin patch fed drugs to his system to dull the pain. Despite that help, breathing was still hard and painful.

We visited Russell because he was dying. His doctor thought he would teach us something about living.

Dr. Ira Byock had been treating sick and dying people in Missoula for more than a decade. He specialized in emergency medicine and hospice care and had become an international champion of "dying well," an approach to death that promises comfort, com-

panionship, resolution and meaning at the end of life. Dr. Byock believes that too many people die lonely and painful deaths hooked up to machines. He's launched a 15-year effort in Missoula to make "dying well" house-

hold words. He wants people to think about how they'll die: what kinds of extraordinary measures they might or might not want; whether they want to die in nursing homes, hospitals or their own homes; whether they want family around; and how dying can help families confront nagging issues and grow closer. "There can be qual-

ity-of-life at the end of life," Byock insists.

Despite his suffering, Russell Haasch agrees. He's healed old family wounds. He's been reviewing his life, literally, with slides like those he projected on the living room wall for us. The darkened room filled with the images of Montana mountains and a tall, robust Russell Haasch, leading a pack train of horses, showing off a log mansion he'd built and measuring the 20-foot snowdrifts at the family homestead. Deep and painful breaths framed almost every word, but still the stories poured out.

Russell admits to thinking, "What the heck. Nothing's gonna help. I'm done. That's it." A gunsmith, Russell has the ability to end his life quickly, to go "jumping in the creek" as he puts it. But in the process of dying, Russell says, "My family got to know me a lot better. It made better people out of us."

John Holden is also philosophical about death. He watched his mother die and spent many hours seeking consolation in a riverside meadow. Holden drove us to the meadow in a pickup truck that creaked and groaned as it moved slowly through knee-high grass. We pulled plastic lawn chairs

“
CAN PEOPLE CHANGE, SOME
ASK, WHEN SOMETHING AS
HIDDEN AND FRIGHTENING AS
DEATH IS TAKEN OUT OF THE
CASKET AND INTO THE
COMMUNITY?”

out of the back of the pickup and sat in the grass, listening to the crickets and meadowlarks, and watching deer graze and clouds fly.

Holden wore a cowboy hat with a brim so big it reached from shoulder to shoulder. He framed his words with long stretches of thoughtful silence.

"I remember back when my grandfather died. And I was pretty young at the time and there was a lot of moaning and carrying on. I can remember hearing conversations between my mother and my aunt, talking about things she never should have said or didn't tell him. 'I haven't told him I loved him for a long time,' she said. I heard a lot of that guilt and even as a kid it made no sense to me. It makes even less sense now."



For the NPR series, "The End of Life: Exploring Death in America," correspondent Howard Berkes interviews John Holden, who raises cattle and horses along the Clark Fork River in Clinton, Montana. Photo: Sean Collins

Tears form as Holden recalls his mother's last months. In her 90s, she suffered three hip replacements and a broken leg. Morphine didn't deaden the pain. She prayed for death.

"It was not a good death," Holden whispers. "Either for her or those of us around her. We treat our horses better in situations like that. If I have an animal that is suffering from pain that cannot be relieved, well, we put the animal down. It's a humane thing to do. And I had that same feeling with mother. She was ready to go."

Holden reveals that his mother died without resolution to life-long resentments. Now, "It's a matter of addressing some of those conflicts within myself," he says.

Holden is part of Missoula's 15-year

"dying well" effort, known as the Missoula Demonstration Project. He was contacted by a project interviewer conducting an assessment of attitudes towards death and people's experiences with dying. He found the interview therapeutic and praises the project and its approach to dying. "I have nothing but admiration for those people that're willing to take that kind of risk," Holden told us. "That's what a lot of this boils down to is taking the emotional risk to face the realities of life."

There are skeptics in Missoula who worry that the city is embracing a faddish approach to death that isn't reasonable or desirable for everyone. Some wonder whether an entire community, especially its doctors, hospitals and nursing homes, will

change easily or willingly. Can people change, some ask, when something as hidden and frightening as death is taken out of the casket and into the community?

These are questions I asked myself, as we sat with John Holden, Russell Haasch and more than a dozen others, in living rooms, meadows, offices and meeting rooms, in the shadows of the mountains that surround Missoula. It's extraordinary, to me, that so many people, thousands actually, choose to focus some portion of their busy lives on the end of life. I wonder if they can demonstrate to me and others that dying can be an opportunity in life, and that death can be demystified, even for confused children peering into coffins, wondering if grandmom is still alive.

OPEN AIR

Tune-in to Jefferson Public Radio's house blend of jazz, contemporary, blues, world beat, and new music.

Join hosts **Maria Kelly** and **Eric Alan** on a musical journey that crosses convention and shadows boundaries.



Rhythm & News

Monday-Fridays
9am-3pm



PROGRAM GUIDE

At a Glance

Specials this month

Rhythm & News Service KSMF/KSBA/KSKF/KNCA/KNSQ

This month on *Confessin' The Blues*, host Peter Gaulke interviews Kelly Joe Phelps. Following his recent sold out voxPOP concert performance with Greg Brown, Kelly Joe Phelps spent an hour in the JPR studio talking with Peter, and singing and playing his blues on lap slide guitar. Join Peter on Sunday, April 19 at 3pm for an hour of words and music by one of today's top exponents of acoustic country blues.

CLASSICS & NEWS SERVICE KSOR / KSRS / KNYR / KSRG

This month the Metropolitan Opera wraps up its 1997-98 season with two large productions. April 11, beginning at 9am it's Wagner's *Die Meistersinger von Nürnberg*, the story of the young love of Walter and Eva, aided by the wisdom of the humble cobbler, Hans Sachs. April 18, Charles Mackerras, a longtime proponent of Janacek's operas, conducts the *The Makropulos Case*, the dramatic story of Elena, who searches for the magic document which has prolonged her life for 300 years. Sung in Czech, starring American soprano Catherine Malitano.

Volunteer Profile: Diana Coogle

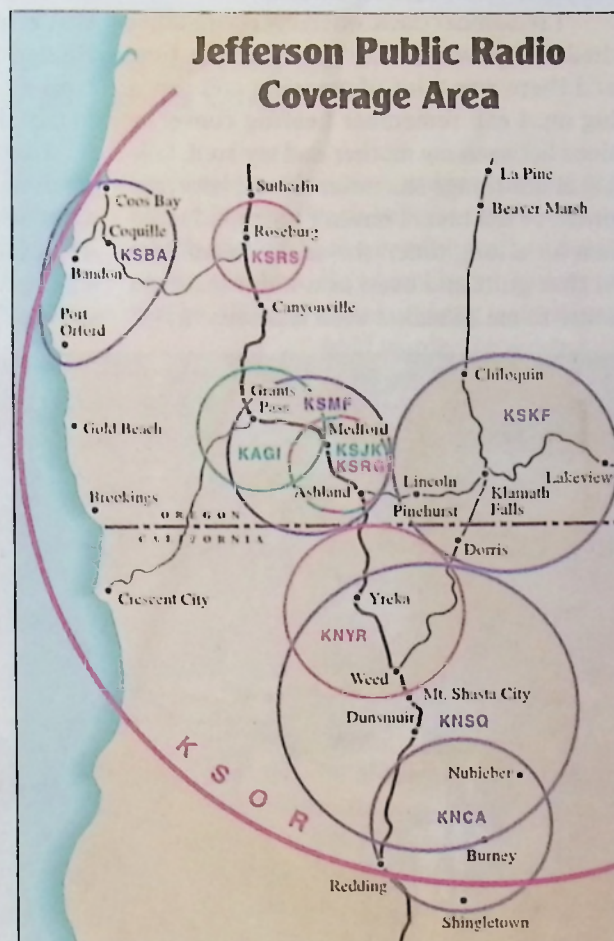


You may recognize that impish grin from her column in these pages, or, if you're a regular *Jefferson Daily* listener, it may be that unmistakable Southern drawl. But, wherever you encounter Diana Coogle, she leaves a lasting impression. Diana is a craftswoman. Most frequently her tools are words, but she's been known to swing a mean hammer, too. Her first set of commentaries on Jefferson Public Radio detailed the pleasures and tribulations of living in the cabin she built herself in the mountains, called "Nine Rules for One Room Cabin Living." Since then she's moved on to topics from the sublime joy of nature to wonderfully mundane aspects of everyday life.

Writing and mountains have been a consistent part of Diana's life. She grew up in Georgia and spent her early life in the Appalachians. After getting a bachelor's degree from Vanderbilt in Nashville and a Master's from Cambridge, she moved west, traveling quite a bit, but finally settling for good in her small but cozy cabin, located, as she says "...somewhere in the mountains above the Applegate."

If at First You Don't Succeed...

We'd like to set the record and apologize for misprinting the name of March's volunteer of the month. The gracious Harriet Scott has forgiven us for wrongly calling her "Smith," but we want all her friends to know we do appreciate her. It was an unfortunate mistake. Sorry, Harriet.



KSOR Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver Marsh 89.1
Camas Valley 88.7	Lincoln 88.7
Canyonville 91.9	Mt. Shasta, McCloud, Dunsmuir 91.3
Cave Junction 89.5	Merrill, Malin, Tulelake 91.9
Chiloquin 91.7	Port Orford 90.5
Coquille 88.1	Parts of Port Orford, Coquille 91.9
Coos Bay 89.1	Redding 90.9
Crescent City 91.7	Roseburg 91.9
Ft. Jones, Etna 91.1	Sutherlin, Glide 89.3
Gasquet 89.1	Weed 89.5
Gold Beach 91.5	
Grants Pass 88.9	
Happy Camp 91.9	

CLASSICS & NEWS

KSOR 90.1 FM
ASHLAND

KSOR dial positions for translator
communities listed on previous page

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRC 88.3 FM
ASHLAND

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	4:30 Jefferson Daily	6:00 Weekend Edition	6:00 Weekend Edition
7:00 First Concert	5:00 All Things Considered	8:00 First Concert	9:00 Millennium of Music
12:00 News	7:00 State Farm Music Hall	10:30 NPR World of Opera	10:00 St. Paul Sunday
12:06 Siskiyou Music Hall		2:00 St. Louis Symphony	11:00 Siskiyou Music Hall
4:00 All Things Considered		4:00 All Things Considered	2:00 Indianapolis On-the-Air
		5:00 Common Ground	3:00 Car Talk
		5:30 On With the Show	4:00 All Things Considered
		7:00 State Farm Music Hall	5:00 Best of Our Knowledge
			6:00 Selected Shorts
			7:00 State Farm Music Hall

Rhythm & News

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM
GRANTS PASS 91.3 FM

KSBA 88.5 FM
COOS BAY
PORT ORFORD 89.3 FM

KSOF 90.9 FM
KLAMATH FALLS
CALLAHAN 89.1 FM

KNCA 89.7 FM
BURNLEY/REDDING

KNSQ 88.1 FM
MT. SHASTA
YREKA 89.3 FM

Monday through Friday		Saturday	Sunday
5:00 Morning Edition		6:00 Weekend Edition	6:00 Weekend Edition
9:00 Open Air		10:00 Living on Earth	9:00 Marian McPartland's Piano Jazz
3:00 All Things Considered		N. CALIFORNIA STATIONS ONLY:	10:00 Jazz Sunday
5:30 Jefferson Daily		10:30 California Report	2:00 Le Show
6:00 World Café			3:00 Confessin' the Blues
8:00 Echoes		11:00 Car Talk	4:00 New Dimensions
10:00 Jazz (Mon-Thurs)		12:00 West Coast Live	5:00 All Things Considered
Jazz Revisited (Fridays)		2:00 Afropop Worldwide	6:00 Folk Show
10:30 Vintage Jazz (Fridays)		3:00 World Beat Show	9:00 Thistle & Shamrock
		5:00 All Things Considered	10:00 Music from the Hearts of Space
		6:00 American Rhythm	11:00 Possible Musics
		8:00 Grateful Dead Hour	
		9:00 The Retro Lounge	
		10:00 Blues Show	

News & Information

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

Monday through Friday		Saturday	Sunday
5:00 BBC World Service	4:00 The Connection	6:00 BBC Newshour	6:00 CBC Sunday Morning
7:00 Diane Rehm Show	6:00 Fresh Air (repeat of 3pm broadcast)	7:00 Weekly Edition	9:00 BBC Newshour
8:00 The Jefferson Exchange	7:00 As It Happens	8:00 Sound Money	10:00 Sound Money
10:00 Public Interest	8:00 The Jefferson Exchange (repeat of 8am broadcast)	9:00 BBC Newshour	11:00 To the Best of Our Knowledge
11:00 Talk of the Nation	10:00 BBC World Service	10:00 Healing Arts	2:00 Larry Josephson's Bridges
1:00 Monday: Talk of the Town		10:30 Talk of the Town	3:00 Second Opinion
Tuesday: Healing Arts		11:00 Zorba Paster on Your Health	3:30 Journal of the Americas (repeat of Wednesday broadcast)
Wednesday: Journal of the Americas		12:00 Wait Wait...Don't Tell Me	4:00 Commonwealth Club
Thursday: Latino USA		1:00 West Coast Live	5:00 Sunday Rounds
Friday: Real Computing		3:00 A Prairie Home Companion with Garrison Keillor	7:00 People's Pharmacy
1:30 Pacifica News		5:00 Wait Wait...Don't Tell Me (repeat of noon broadcast)	8:00 The Parent's Journal
2:00 The World		6:00 New Dimensions	9:00 Tech Nation
3:00 Fresh Air with Terry Gross		7:00 BBC World Service	10:00 BBC World Service

Program Producer Directory

NATIONAL PUBLIC RADIO

635 MASSACHUSETTS AVENUE NW
WASHINGTON DC 20001-3753
(202) 414-3232 • <http://www.npr.org>
1-888-NPR NEWS (tapes & transcripts)

ALL THINGS CONSIDERED: atc@npr.org
AMERICA AND THE WORLD
CAR TALK Call-in-number: 1-888-CAR-TALK
PUBLIC INTEREST
DIANE REHM SHOW • drehm@wamu.edu
(202) 885-1230
Call-in line: 1-800-433-8850
LIVING ON EARTH
Listener line: 1-800-218-9988 • loc@npr.org
MARIAN McPARTLAND'S PIANO JAZZ
MORNING EDITION
Listener line: (202) 842-5044
SELECTED SHORTS
TALK OF THE NATION
THISTLE & SHAMROCK
WAIT WAIT...DON'T TELL ME
WEEKEND EDITION
Listener line: (202) 371-1775

PUBLIC RADIO INTERNATIONAL

100 NORTH SIXTH STREET
SUITE 900A, MINNEAPOLIS MN 55403-1596
(612) 338-5000 • <http://www.pri.org/infosite>

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OTHER PROGRAMS

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P.O. BOX 2203, AUSTIN, TX 78768
(512) 477-4441 • people@earthsky.com
FRESH AIR
800-934-600 • freshair@why.org
GRATEFUL DEAD HOUR
TRUTH & FUN INC
484 LAKE PARK AVENUE #102
OAKLAND CA 94610
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PO BOX 31321, SAN FRANCISCO CA 94131
(415) 242-8888 • hos.com/playlists
feedback@namu.org
MILLENNIUM OF MUSIC
WETA-FM
PO BOX 2626, WASHINGTON DC 20006
NEW DIMENSIONS RADIO
PO BOX 569, UKIAH CA 95482
(707) 468-9830 1-800-935-8273
OREGON OUTLOOK / JEFFERSON EXCHANGE
RUSSELL SADLER
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1250 SISKIYOU BOULEVARD
ASHLAND OR 97520
PACIFICA NEWS • <http://www.pacifica.org>
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915 COLE ST., SUITE 124
SAN FRANCISCO CA 94117
(415) 664-9500

PROGRAM GUIDE

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ASHLAND

KSOR dial positions for translator communities listed on page 18

MONDAY-FRIDAY

5:00-6:50 am

Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am

JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries. Hosted by Johnathon Allen.

7:00am-Noon

First Concert

Classical music, with hosts Susan DeRosia and Julie Amacher. Includes: NPR news at 7:01 and 8:01, Earth and Sky at 8:35 am, As It Was at 9:30, and the Calendar of the Arts at 9:00 am.

Noon-12:06pm

NPR News

12:06-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Eric Teel and Milt Goldman. Includes As It Was at 1:00 pm and Earth & Sky at 3:30 pm.

4:00-4:30pm

All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

5:00-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

SATURDAYS

6:00-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am

First Concert

Classical music to start your weekend. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, and As It Was at 9:30am.

10:30-2:00pm

NPR World of Opera

2:00-4:00pm

St. Louis Symphony

4:00-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00-5:30pm

Common Ground

5:30-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Louise Vahle and Brandi Parisi.

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am

Millenium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00-11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm

Siskiyou Music Hall

Music from Jefferson Public Radio's classical library.

2:00-3:00pm

Indianapolis On-the-Air

3:00-4:00pm

CarTalk

Click and Clack come to the Classics!

4:00-5:00pm

All Things Considered

The latest news from NPR.

5:00pm-6:00pm

To the Best of Our Knowledge

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

6:00-7:00pm

Selected Shorts

Want someone to tell you a story? This series from NPR, recorded live at New York City's Symphony Space, features some of this country's finest actors reading short stories.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Louis Vahle and Jeff Esworthy.

FEATURED WORKS

* indicates April birthday

First Concert

- Apr 1-14 JPR Membership Drive
- Apr 15 W Ibert*: *Tropismes pour des amours imaginaires*
- Apr 16 T Beethoven: Piano Sonata No. 17 "Tempest"
- Apr 17 F Grainger: *The Warriors*
- Apr 20 M Respighi*: *Ancient Airs and Dances for Lute*
- Apr 21 T R. Thompson*: *Frostiana*
- Apr 22 W Brahms: Sonata No. 2 for Viola and Piano, Op. 120
- Apr 23 T Prokofiev*: Concertino for Cello and Orchestra, Op. 132
- Apr 24 F Brower: *The Black Decameron*
- Apr 27 M Bach: Suite No. 3 for Cello in C
- Apr 28 T Rachmaninov: Piano Concerto No. 4
- Apr 29 W Hao/Kang: Butterfly Lovers Violin Concerto
- Apr 30 T Janacek: *On An Overgrown Path*

Siskiyou Music Hall

- Apr 1-14 JPR Membership Drive
- Apr 15 W Lalo: *Symphonie Espagnole* Op. 21
- Apr 16 T Tchaikovsky: Symphony No. 6 in B minor "Pathétique"
- Apr 17 F Strauss: Also Sprach Zarathustra
- Apr 20 M Miaskovsky*: Concerto for Cello and Orchestra, Op. 66
- Apr 21 T Bach: *Orchestral Suite No. 1 BWV 1066*

- Apr 22 W Liszt: *Grandes Etudes de Paganini*
- Apr 23 T Prokofiev*: *Symphony No. 6 in Eb Major*
- Apr 24 F Brahms: *Double Concerto in A minor* Op. 102
- Apr 27 M Still: *Suite for Violin and Piano*
- Apr 28 T Beethoven: *Trio Op. 97 "Archduke"*
- Apr 29 W Elgar: *Cello Concerto*
- Apr 30 T Holst: *The Planets*

HIGHLIGHTS

Metropolitan Opera

- Apr 4 *Stiffelio* by Verdi
Maria Guleghina, Placido Domingo, Vladimir Chernov, Paul Plishka; James Levine, conductor
- Apr 11 *Die Meistersinger von Nürnberg* by Wagner (9am start time)
Eva Johansson, Wendy White, Ben Heppner, Gert Henning-Jensen, Hans-Joachim Ketelsen, Hans Sotin; James Levine, conductor
- Apr 18 *The Makropulos Case* by Janacek (9:30 AM start time)
Catherine Malfitano, Graham Clark, Tim Fox, Stephen West; Charles Mackerras, conductor

Saint Louis Symphony Orchestra

- Apr 4 Ravel: "Valse Nobles et Sentimentales;" Albert: "River Run;" Tchaikovsky: Piano Concerto No. 1; David Golub, piano, Hugh Wolff, conductor
- Apr 11 Schubert: Symphony No. 3; Strauss: "Burleske;" Weber: *Konzertstück*, Op. 79; Beethoven: Symphony No. 8, Op. 93; Rudolf Buchbinder, piano; Hans Vonk, conductor
- Apr 18 Bedrich Smetana: *Overture to The Bartered Bride*; Danielpour: *Cello Concerto*; Mahler: *Symphony No. 1*; Schuman: *American Festival Overture*; Yo-Yo Ma, cello; Leonard Slatkin, conductor
- Apr 25 Part: "Fratres;" Husa: *Concerto for Orchestra*;

Tchaikovsky: *Violin Concerto*; Tower: "Silver Ladders;" Leonard Slatkin, conductor; Midori, violin. Leonard Slatkin, conductor; Midori, violin.

Saint Paul Sunday

Apr 5 The Grieg Trio
Grieg: *Andante con moto*; Schubert: *Trio No. 1 in B flat major*, Op. 99

Apr 12 Altramar
A special holiday program featuring seasonal music from medieval Christian, Jewish, and Muslim sources, including Hildegard von Bingen's "Spiritus sanctus vivificans vita;" Judah Halevi's "Rase 'am 'et hit assef," and many sacred works from anonymous composers from Spain, Italy and Ireland.

Apr 19 The Mendelssohn String Quartet with violinist Robert Mann
Haydn: *Quartet in D major*, Op. 20, No. 4; Mendelssohn: *Quintet for strings in B flat*, Op. 87

Apr 26 The Assad Duo
Piazzolla: *Zita* (from *Suite Troileana*), *Andante* and *Allegro* (from *Tango Suite*); Gismonti: *Baio Malandro*, *Agua e vinho*, *Infancia*; Jobim: *Cronica da Casa Assasinada*; Assad: *Eterna*, *Samba*

Selected Shorts

Apr 5 *The Catbird Seat* by James Thurber, read by Leonard Nimoy
Im Rubber; *You're Glue* by Daniel Menaker, read by Isaiah Sheffer

Apr 12 *More Than Human* by Michael Chabon, read by Joe Spano; *Madagascar* by Steven Schwartz, read by John Shea

Apr 19 *My Life as a Bat* by Margaret Atwood, read by Christina

Pickles; *October Brown* by Maxine Clair, read by Gwendolyn Hardwick

Apr 26 *The Student's Wife* by Raymond Carver, read by Jane Curtin; *Baggage* by Gary Krist, read by Michael Genet



A scene from the Metropolitan Opera's production of Wagner's *Die Meistersinger von Nürnberg* which will be broadcast April 11 at 9:00am on the Classics & News Service.



URL Directory

BandWorld Magazine
<http://www.jeffnet.org/bandworld>

Best Foot Forward
<http://www.jeffnet.org/bestfoot>

Blue Feather Products
<http://www.blue-feather.com>

Chateaulin
<http://www.jeffnet.org/chateaulin>

Computer Assistance
<http://www.jeffnet.org/computerassistance/compasst>

ESPI
<http://www.jeffnet.org/espi>

Jefferson Public Radio
<http://www.jeffnet.org>

JEFFNET
<http://www.jeffnet.org/jnet.html>

City of Medford
<http://www.ci.medford.or.us>

Rogue Valley Symphony
<http://www.jeffnet.org/rvsymphony>

SpentGrain Bakery Products
<http://www.spentgrain.com>

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MONDAY-FRIDAY

5:00-9:00am
Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, and Russel Sadler's Oregon Outlook at 6:55. Hosted by Johnathon Allen.

9:00-3:00pm
Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Maria Kelly and Eric Alan. Includes NPR news updates at a minute past each hour and *As It Was* at 10:30am.

3:00-5:30pm
All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30-6:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

6:00-8:00pm
The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00-10:00pm
Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-10:30pm
Friday: Jazz Revisited

Hazen Shumacher hosts this half hour devoted to recorded jazz from 1917-1947.

10:00-2:00am
Monday-Thursday: Jazz

10:30pm-2:00am
Friday: Vintage Jazz

Contemporary, mainstream, big band, fusion, avant-garde — a little of everything. Fridays are devoted to vintage jazz.

SATURDAYS

6:00-10:00am
Weekend Edition

The latest national and international news from NPR.

10:00-11:00am
Living on Earth

NPR's weekly newsmagazine provides this additional half-hour of environmental news (completely new material from Friday's edition).

NORTHERN CALIFORNIA ONLY:

10:30 am
California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon
Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm
West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

2:00-3:00pm
AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00-5:00pm
The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music. Hosted by Heidi Thomas.

5:00-6:00pm
All Things Considered

The latest national and international news from NPR.

6:00-8:00pm
American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00-9:00pm
The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm
The Retro Lounge

Lars & The Nurse present all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it déjà vu? Or what?

10:00-2:00am
The Blues Show

Tom Pain with the best in blues.

SUNDAYS

6:00-9:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen — and a visit from "The Puzzle Guy."

TUNE IN



Sundays 10am on Rhythm & News

9:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00-2:00pm

Jazz Sunday

Contemporary jazz. Hosted by Kelly Minnis and George Ewart.

2:00-3:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

3:00-4:00pm

Confessin' the Blues

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-9:00pm

The Folk Show

Frances Ouyang brings you the best in contemporary folk music.

9:00-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00-2:00am

Possible Musics

Space music and new age music in an interesting soundscape.

HIGHLIGHTS

Marian McPartland's Piano Jazz

Apr 5 "Jazz Royals" - Dame Cleo Laine & John Dankworth, long time friends and fellow countrymen visit with Marian

Apr 12 Jazz piano virtuoso Oscar Peterson

Apr 19 Young Canadian composer/pianist D.D. Jackson

Apr 26 Legendary French jazz violinist Stephane Grappelli

New Dimensions

Apr 5 Creativity Is Within Your Reach with Mihaly Csikszentmihalyi. What does it mean to be a creative person? Mihaly Csikszentmihalyi is a professor of psychology at the University of Chicago, and author of *Creativity: Flow and the Psychology of Discovery and Invention*. In this program he explains how we can cultivate the spark of creativity within; how to avoid discouraging it in children; and how it improves with age.

Apr 12 Bringing Spirit Into The World with Alice Walker, Part I. Pulitzer Prize-winning author Alice Walker says something is lost when we see God as separate from nature. And something precious is regained when we honor our intrinsic sense of awe and worship toward nature, and our deep desire for connection with both nature and our human community. In this edition of New Dimensions, Walker

calls for more humane motivation in international as well as personal action.

Apr 19 Gardening The Soul with Alice Walker, Part 2. It's no secret that a rich and happy life has little to do with material wealth. So how can we make the best of what we do have? Alice Walker offers a fresh look at how to live well in a complex culture. "It's impossible not to be made happier if you alleviate suffering for anyone, or anything."

Apr 26 Lunch With Krishnamurti with Michael Krohnen. As personal chef to J. Krishnamurti, one of the leading spiritual philosophers of the 20th century, Michael Krohnen had a rare view of Krishnamurti. He saw him as a man of rare integrity, the same person in private as in public, and a man who expressed great emotion and loved to laugh. In this program he shares stories and conversations from his new book, *The Kitchen Chronicles: 1001 Lunches with J. Krishnamurti*.

Confessin' The Blues

Apr 5 T-Bone Walker's Alternate Sides

Apr 12 From the "I" Stacks

Apr 19 Kelly Joe Phelps Interview at JPR

Apr 26 From the "J" Stacks

Thistle & Shamrock

Apr 5 The Land - Songs of shepherds, ploughmen, berry pickers, and farm laborers - music from artists whose writing is tied to their love of the land. Featuring singer/songwriter Dougie MacLean, harper Savourna Stevenson, and John Wright, a working shepherd tours with his own band between the lambing and shearing seasons.

Apr 12 Music Box - The cheery notes of concertinas, melodions, and accordions fill the airwaves with music from Ireland, Scotland, and Brittany. Featuring Sharon Shannon, Phil Cunningham, Simon Thumire, Alain Pennec, and The Poozies.

Apr 19 New Releases - New CDs from established and emerging artists.


Apr 26 Out Into the World - Contemporary Celtic sounds that transcend cultural barriers, embracing both Celtic and world music themes, and use current technologies. Featuring music from Martyn Bennett, Emer Kenny, and Capercaillie.

TUNE IN

The Healing Arts

**Tuesdays at 1pm
Saturdays at 10am**

on News & Information Service



A "Heart Healthy" recipe
from

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Saturdays at 11am on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

MUSSEL SOUP

(serves 2)

1 Cup bottled clam juice
1 Tbsp fresh ginger, grated
24 Mussels, thoroughly cleaned
1 Tbsp extra virgin olive oil
4 Large green onions, finely diced
1/2 Cup carrot, diced
1/2 Cup dry white wine
1 Cup non-fat plain yogurt
1 Tbsp garlic, minced
1 Tbsp lemon juice
1/4 Cup fresh spinach, chopped

In a medium saucepan, bring clam juice and ginger to boil. Add mussels and cover. Increase to high heat and cook until mussels open, about 4 to 5 minutes. Transfer mussels to bowl with a slotted spoon. Remove mussels from shells; discard any closed mussels. Set aside. Strain juice through sieve into separate bowl.

In a medium saucepan, heat oil over medium heat. Briefly saute green onions and carrots. Add wine; stir and reduce to 2 tablespoons. Add saved clam juice. Add garlic and increase heat to high. Cook about 6 minutes, until 2 cups remain.

Transfer saucepan contents to blender and puree until smooth. Return to medium saucepan over medium heat. Add lemon juice and mussels. Slowly stir in yogurt. Stir in spinach. Salt and pepper to taste.

Calories 20% (396 cal)
Protein 68% (35 g)
Carbohydrate 8% (26.3 g)
Total Fat 16% (12.3 g)
Saturated Fat 8% (1.95 g)

Calories from: Protein: 39% Carbohydrate: 30% Fat: 31%

Jefferson Public Radio E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

Programming e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are indexed on the JEFFNET Control Center (http://www.jeffnet.org/Control_Center/prr.html). Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

Marketing & Development e-mail: westhelle@sou.edu

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*
- Editorial ideas for the *Jefferson Monthly*

Membership e-mail: whitcomb@sou.edu

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities

Administration e-mail: knoles@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Suggestion Box e-mail: jeffpr@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

PROGRAM GUIDE

News & Information Service

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

MONDAY-FRIDAY

5:00-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7am-8am

The Diane Rehm Show

The most prestigious public radio call-in talk show in Washington, D.C. is now nationwide! Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00-10:00am

The Jefferson Exchange

Jeff Golden hosts this live call-in devoted to current events in the State of Jefferson.

10:00am-11:00 a.m.

Public Interest

A lively call-in program featuring distinguished guests from the world of science, politics, literature, sports and the arts.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in returns to JPR. Ray Saurez hosts, with Ira Flatow sitting in on Science Fridays.

1:00PM-1:30PM

MONDAY

Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more.

TUESDAY

Healing Arts

Repeat of Colleen Pyke's Saturday program.

WEDNESDAY

Journal of the Americas

A weekly news magazine examining issues affecting the U.S. and Latin America, and regional Latino issues. Produced by JPR's news department.

THURSDAY

Latino USA

A weekly journal of Latino news and culture (in English).

FRIDAY

Real Computing

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

1:30pm-2:00pm

Pacifica News

National and international news from the Pacifica News Service.

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host, who allows guests to shine, interviews people with specialties as diverse as literature and economics.

4:00pm-6:00pm

The Connection with Christopher Lydon

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Host Christopher Lydon is a veteran news anchor with experience covering politics for the *Boston Globe* and the *New York Times*.

6:00-7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00-10:00pm

The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-11:00pm

BBC World Service

SATURDAYS

6:00am-7:00am

BBC Newshour

7:00am-8:00am

Weekly Edition

The best of NPR News.

8:00am-9:00am

Sound Money

Bob Potter hosts this weekly program of financial advice.

9:00am-10:00am

BBC Newshour

10:00am-10:30am

The Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

10:30am-11:00am

Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more. (Repeats Mondays at 1:00pm.)

11:00am-12:00 Noon

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

12:00pm-12:30pm

Wait Wait... Don't Tell Me

This weekly news quiz program hosted by Dan Coffey leads guests through a fun, intelligent, and informative look at the week's events. The program is brought to listeners by a team including Doug Berman, the Peabody Award-winning producer of *Car Talk*.

1:00pm-3:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

3:00pm-5:00pm

**A Prairie Home Companion
with Garrison Kellor**

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, Joel Gray and Chet Atkins. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-6:00pm

Walt Walt... Don't Tell Me

Repeat of 12 noon broadcast.

6:00pm-7:00pm

New Dimensions

7:00pm-Midnight

BBC World Service

News and features from the British Broadcasting Service.

SUNDAYS

6:00am-9:00am

CBC Sunday Morning

The Canadian Broadcasting Corporation's wrap-up of the week's news, including innovative documentaries on contemporary issues.

9:00-10:00am

BBC Newshour

10:00am-11:00am

Sound Money

Repeat of Saturday broadcast.

11:00am-2:00pm

To the Best of Our Knowledge

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

2:00pm-3:00pm

Larry Josephson's Bridges

3:00pm-3:30pm

Second Opinion

3:30pm-4:00pm

Journal of the Americas

Repeat of Wednesday's broadcast.

4:00pm-5:00pm

Commonwealth Club

A non-partisan business and economic forum for business professionals to gather and share knowledge about issues facing businesses.

5:00pm-7:00pm

Sunday Rounds

Award-winning broadcaster and medical journalist John Stupak interviews recognized medical experts, authors and research scientists in this two-hour weekly national call-in. To participate, call 1-800-SUNDAYS.

7:00pm-8:00pm

People's Pharmacy

8:00pm-9:00pm

The Parent's Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

9:00pm-10:00pm

Tech Nation

10:00pm-Midnight

BBC World Service

News and features from the British Broadcasting Service.



Every day the **MusicSource** features the best in the world of music. Moving performances by exciting classical artists...the freshest sounds in jazz... exciting and exotic music from all over the world.

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produce. Entertainment, free carnations, and advertising can attract customers, but it's the variety and quality of the fruits and veggies that keeps them coming back.

Scratch beneath the surface of any successful market such as Redding's or Ashland's, and you'll find a core group of growers who have topsoil not only under their fingernails but running through their blood as well. These are the folks who show up rain or shine every week, who, like Manuel Lawrence, drive 70 miles to get their produce to their customers. They know that the way to build customer loyalty, to become a habit instead of a luxury, is to be there every week for them.

For most of the people behind the booths, as well as the market managers, this is a part-time endeavor. Even in Redding, located at the northern end of one of the world's most fertile valleys, only about ten percent of the market's growers are full-time farmers. I've encountered a UPS driver, a part-time receptionist, a sander in a cabinet-making factory, a wildlife specialist for the Oregon Department of Forestry, and a marriage counselor, among others.

For all these people, growing things is a hobby, albeit one a lot more demanding than stamp-collecting. Like most hobbyists, they have an unflagging enthusiasm for their chosen pursuit, and it's clear there are rewards beyond money that have lured them into the fields. For an inspired few, small-scale farming is even a kind of creative outlet. These food enthusiasts are fascinated not only with tastes, but with textures, colors, and all the myriad factors involved in growing and nurturing plants. Just as the exhibitors at an antique show can spend hours talking about furniture-restoring techniques or the hottest collectibles, so the growers at their markets love to talk about soil-building, companion planting, and the endless varieties and properties of any given fruit or vegetable.

The next time you're at your local farmers market and have some time to kill, ask one of the growers if he or she grows "heirloom" crops. These are the original varieties of crops such as tomatoes and corn that have been handed down, seed by seed, generation by generation, from the times before chemicals were used and before hybrid varieties

were developed for the mass marketplace.

Ask Redding-area grower Jane Arnett about heirloom crops, and you will likely hear a rhapsody to the Brandywine tomato, which comes from 19th century Amish farms. It comes in pink, yellow, and red varieties and, according to Arnett, is the "most flavorful tomato" of them all. (Another subject that's good for several hours' discussion and debate at any growers market.)

Arnett and husband Gary sell produce from their quarter-acre garden at the Redding and Red Bluff farmers markets. He's a retired Air Force master sergeant, and she's a part-time receptionist for a veterinarian. But she's a full-time, bona fide food enthusiast.

Arnett sees direct marketing as a "wonderful opportunity to educate the public." Lesson Number One, according to Arnett: "Don't let food intimidate you."

Don't be intimidated by the white eggplant with pink or purple stripes that you'll find at Arnett's stall, or the exotic varieties of French and Italian green beans. This is a place where the customer is encouraged to experiment. Like a good teacher, Arnett is patient with customers whose education is still in the elementary stages. To one such customer who was puzzled at the sight of some long green things, she had to gently explain that peas come in their own "plain green wrapper."

It can be an uphill struggle to get customers to try unusual varieties of familiar vegetables, but, as Arnett points out, once you've hooked them, you've got at least a temporary monopoly—and you've given them another reason not to buy their produce at the supermarket.

As Rogue Valley grower Laurel Alexander puts it, "You try to find your niche at the market." At their booths in Grants Pass and Medford she and husband Greg offer fearless buyers two-colored corn, yellow watermelons, yellow carrots and fingerling potatoes.

Direct marketing can be a two-way street between grower and customer. An individual customer can influence what's put in the ground in the first place. One day at the Weed market grower Jim Eigenhaus was handed a packet of seeds by a lady who grew up in the South. Eigenhaus tried them out, and his early crops of black-eyed

peas were, predictably, a hit with customers who'd grown up in that region. But he was pleasantly surprised to find that his Indo-chinese customers were scooping them up as well.

Manuel Lawrence says he's tried over 60 varieties of vegetables in his early years as a grower, but he soon narrowed that down to his current specialty, carrots. He found there was a demand for the crop from cancer patients on juice therapy. And since he farms in a mountainous area 30 miles west of Grants Pass, where there's heavy rain and a relatively short growing season, a root crop like carrots was a natural for him.

Stepping into a growers market is, in a sense, like entering a time warp. They return us to those pre-Wal Mart days when, nine times out of ten, you dealt with the owner when you walked into a store. In fact, when you think about it, these markets are different in all sorts of ways from the modern consumer environment. They're owner-operated, usually by people who have actually produced what they're selling. The homemade, makeshift, delightfully cluttered stalls are in a different world from the one we're used to, filled with neat and sterile consumer emporiums. And these growers markets aren't uniform from one town to another, or even from one stall to the next. In an economy dominated by multinational conglomerates, with their cookie-cutter outlets, the growers markets are as local as you can get—not only are they owned by locals, but what they carry reflects local tastes and the local climate. And, unlike the typical shopping experience, these are not places where you're likely to be rushed through to make way for the next wallet . . . er, person.

Growers markets are places to linger, to share recipes and gossip and perhaps learn more about the food you eat and the people who grew it. After all, the guy at the next booth is just dying to tell you how he grew those purple persimmons. ■

Tim Holt is a writer and teacher living in Dunsmuir. His first book, *The Porch-Sitting Outlaw*, will be published this fall.

ROGUE VALLEY

Theater

◆ Oregon Shakespeare Festival in Ashland will present 11 plays in repertory in three theaters through November 1. The season in the Angus Bowmer Theatre includes *A Midsummer Night's Dream* by Wm. Shakespeare (through 11/1), *Les Blancs* by Lorraine Hansberry (through 7/12), *The School for Scandal* by Richard Brinsley Sheridan (through 10/31); and in the Black Swan Theatre *Vilna's Got a Golem* by Ernest Joselovitz (through 6/27). The West Coast premiere of *Sailing to Byzantium* by Sandra Deer (4/2-11/1), and *Uncle Vanya* by Anton Chekhov (4/22-10/31) join the repertory in the spring. The outdoor Elizabethan Stage will open in June with plays by Wm. Shakespeare *Henry IV, Part One* (6/9-10/11), *Cymbeline* (6/10-10/9), and *The Comedy of Errors* (6/11-10/10). Shakespeare's *Measure for Measure* will open in The Black Swan in July and will run through November 1. Also opening in July in the Angus Bowmer Theatre will be Eugene O'Neill's *A Touch of the Poet* (7/29-11/1), directed by Jose Quintero with scenic design by Ming Cho Lee. OSF also presents back stage tours, an exhibit center, play readings, lectures, concerts and talks. Call for a brochure and tickets. (541)482-4331

◆ Oregon Cabaret Theatre will present *The Compleat Works of William Shakespeare, Abridged*, April 10 through June 8. The show is a riotous romp through the Bard's entire canon. Three mad actors present all 37 plays in just 97 minutes. Directed by OSF actor David Kelly, curtain is at 8pm Thursday through Monday evenings with a Sunday Brunch matinee at 1pm. Call for tickets and information. (541)488-2902

◆ Barnstormers presents *Twelfth Night* by William Shakespeare April 10 through 26 at Barnstormers Little Theater in Grants Pass. Separated by a shipwreck, a twin brother and sister find themselves stranded in a strange country, Illyria. Assuming false identities, they embark on a series of adventures, misadventures, and true love. This is Shakespeare's most lyric comedy. Call for tickets. (541)479-3557

◆ Actors' Theatre presents its Second Season Readings and Special Performances Series with *Happy Days* by Samuel Beckett on April 13 at 8pm. On April 25 the Portland-based Hispanic Theatre Company Tatiro Milagro will perform. (541)535-5250

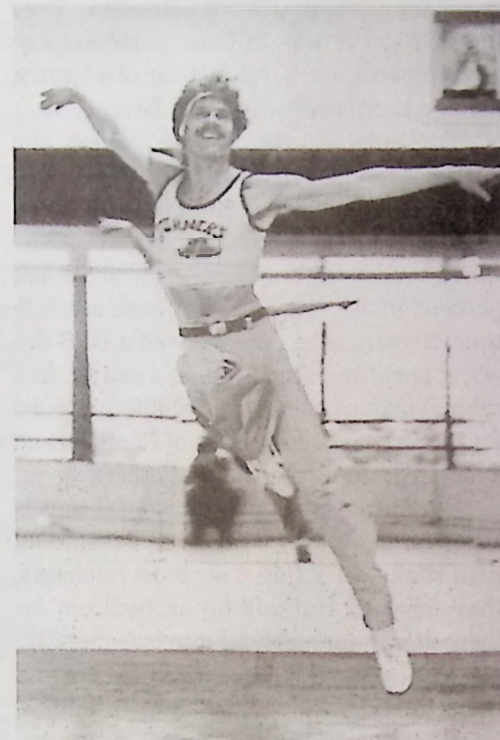
◆ Craterian Performances presents Steve Allen and Jayne Meadows: *Love Letters* on Wednesday, April 1 at 8pm at the Craterian Ginger Rogers Theater. Tickets are \$35/\$32/\$29 and are available by phone. (541)779-3000

◆ Craterian Performances presents Claire Bloom in *Women in Love* on Saturday, April 25

at 8pm at the Craterian Ginger Rogers Theater. Tickets are \$23/\$20/\$17 and are available by phone. (541)779-3000

◆ Craterian Performances presents Red Grammar on Sunday, April 26 at 3pm at the Craterian Ginger Rogers Theater. Grammar combines musicianship with an ability to speak to and for children's feelings on a variety of subjects and in a variety of musical genres. Tickets are \$10/Adult and \$5/Child (12 & under). (541)779-3000

◆ Craterian Performances presents *Bye Bye Birdie* on Thursday, April 30 at 8pm at the Craterian Ginger Rogers Theater. Boasting a marvelously inventive score, this boffo revival features Norman Fell. Tickets are \$35/\$32/\$29. (541)779-3000



The Foundation Dance Project presents its *It's About Dance* on April 24 in Medford.

Music

◆ The Siskiyou Singers will present their Spring Concert on April 3 and 4 at 8pm in the SOU Music Recital Hall. The featured works will be Brahms' *Gypsy Songs* (sung in English) and Schubert's *Mass in G Major*. In addition, a small chamber choir will sing Brahms' *Leibeslieder Waltzes* in German, and a men's group will perform some of Schubert's songs for men's voices. (541)482-5290

◆ Southern Oregon Repertory Singers celebrate Spring with *You are the New Day: Love Songs and Remembrances* on Friday, April 3 at 8pm at St. Mark's Episcopal Church in Medford,

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

April 15 is the deadline for the June issue.

For more information about arts events, listen to JPR's Calendar of the Arts

and on Sunday, April 5 at 4pm at the SOU Music Recital Hall. Join the 32 voices of the Singers, directed by Dr. Paul French, as they explore music by Brahms, Monteverdi and Clausen, as well as Scottish folksongs and the harmonies of contemporary composers. Tickets are \$10/\$9/\$6 and are available at Tree House Books or at the door. (541)488-2307

◆ One World, A Series of Performances from Around the Earth, and presented by the SOU Program Board and Jefferson Public Radio, continues its season with An Evening of Flamenco Music and Dance with La Tania on Saturday, April 11 at 8pm. Reserved Seating Only at this Craterian Ginger Rogers Theater performance. Tickets are available at Cripple Creek Music, Ashland; SOU Raider Aid; and Craterian Theater Box Office. (541)552-6461 or (541)779-3000

◆ Chamber Music Concerts presents The Vermeer String Quartet on Saturday, April 18 at 8pm at the SOU Music Recital Hall. The performance will include Webern's *Langsamer Satz*, Bridge's Quartet in E Minor, and Tchaikovsky's Quartet No. 1 in D Major, Op. 11. Tickets are \$21/\$19 and are available by phone. (541)552-6154



The North Valley Art League presents *The Creation Series* by Ann Lindsey in Redding, throughout April.



The Mighty Clouds of Joy Transcendent perform April 18 at the Craterian Ginger Rogers Theatre.

◆ Craterian Performances presents *Mighty Clouds of Joy* on Saturday, April 18 at 8pm at the Craterian Ginger Rogers Theater. This gospel group has won three Grammy Awards and is widely hailed as the pioneer of contemporary gospel. Tickets are \$21/\$18/\$15 and are available by phone. (541)779-3000

◆ The Rogue Valley Symphony presents *Mozart Magic* on April 4, at the Craterian Ginger Rogers Theater. Second annual all-Mozart concert gala features four special guests: Sherril Kannasto and Laura Zaerr in "Concerto for Flute and Harp," and Susan Olson as Susanna with Joelle Graves as Cherubino in duet from *Marriage of Figaro*. Also *Impresario Overture* and Symphony No. 38 in D (Prague). Viennese desserts

from 6:30 pm, concert at 8:00 pm. Tickets at the Craterian Box Office. (541)779-3000

◆ Formations Dance Project presents *It's About Dance!* a concert featuring choreographers of Southern Oregon on Friday, April 24 at 8pm at the Craterian Ginger Rogers Theater. For tickets and more information call the Craterian Box Office. (541)779-3000

◆ The Ashland Folk Music Club presents singer-songwriter David Roth on Saturday, April 25 at 8pm at the Unitarian Fellowship, 4th and C Streets, Ashland. Roth weaves social issues with a sense of humor and song. Tickets are \$8 in advance and \$10 at the door and are available at Cripple Creek Music or by calling. On Sunday, April 26, from 2pm til 5:30pm, Roth presents a workshop on songwriting and performing. The workshop also takes place at the Unitarian Fellowship and costs \$15 and is co-sponsored by the So. Oregon Songwriters Association and St. Clair Productions. (541)482-4154

Exhibits

◆ The Hanson Howard Gallery presents Photographs by Allan Bruce Zee and Sculpture by Tim Gallagher, April 3 through 30. A First Friday Reception will be held on April 3 from 5-7:30pm. Taste of Ashland will be in progress April 4 and 5, noon until 4pm both days. (541)488-2562

◆ The Schneider Museum of Art is pleased to bring to So. Oregon the *1997 Oregon Biennial and Contemporary European Photography* through April 25. *The Oregon Biennial* began in 1911 at the Portland Art Museum and today includes the work of 33 artists. *The Contemporary European Photography* exhibition is part of a cultural exchange between the Schneider Museum and the Galerie Vrais Reves in Lyon, France. A reception for the Galerie Vrais Reves will take place on Thursday, April 9 from 7-9pm in the museum. (541)552-6245

◆ The Rogue Gallery and Art Center present *Eminent Delights: Images of Time, Space, and Matter* through April 11. The 40 works on exhibit serve as a sample of some of the less accessible movements in contemporary art, including conceptualism, minimalism, pop art and neo-dada. The gallery is open Tuesday, Thursday, and Friday 10am to 5pm. Wednesday hours are 10am until 6pm. Saturday hours are 11am until 3pm. (541)772-8118

◆ The Wiseman Gallery presents *Celebrate Northwest Women*, an annual presentation of work by women artists of the Pacific Northwest, on the campus of Rogue Community College in Grants Pass through April 11. Gallery hours are Monday through Thursday 8am to 9pm, Friday 8am to 5pm, and Saturday 9am to 4pm. (541)479-5541

◆ An exhibit featuring The Woods' House will be presented at Valley Art Gallery in Medford through April 30. The Wood Homestead, located

CONTINUED ON PAGE 31

Fresh Air

Terry Gross provides a lively look at entertainment and the arts, combined with in-depth personality interviews, to make you feel like you're in the middle of the arts scene.



Weekdays at 3pm & 6pm on
News & Information



STATE FARM
MUSIC HALL
STATE FARM INSURANCE

Monday-Friday 7pm
Saturday 7pm
Sunday 7pm
on

CLASSICS & NEWS



RECORDINGS

Heidi Thomas

From Argentina to Scotland

As with any radio program directed towards a specific genre, doing a Global or World Beat show requires previewing and researching many contemporary and traditional music releases, of which the majority come from little-known artists and lesser-heard performances. I first obtained radio experience at another station by hosting an "independent label/alternative rock" show—where previewing selected music was essential due to FCC obscenity laws. I soon found that this previewing helped me create a program with more consistency and flow rather than a hodgepodge of randomly selected music.

In this respect, Global or World Beat music can present quite a challenge when trying to blend and coordinate the great diversity of unique cultural and ethnic sounds. Enthusiastic, yet with some trepidation, I took on this challenge when I began hosting the World Beat program aired Saturday afternoons on JPR's Rhythm & News service. Yet I found to my surprise that it was easier than I thought. It still amazes me that the music always seems to come together, blending unlabored with a flow of its own.

I have selected two new releases of interest to share with you here that I feel represent a sampling of this mingling of worldly sound. Music that is global in origin, seemingly polarized in diversity, yet melding in the way they juxtapose musical elements.

Gustavo Santaolalla's new release, *Ronroco* (Nonesuch Records/Warner Music) brings to us the unusual tonality of two Andean instruments, the 24" charango, and the 30" ronroco. These are ten-stringed in-

struments with the pitch resembling a mandolin, but the tone is similar to a classical guitar-sounding music box. The bodies of these instruments are nearly the size and shape of a ukulele except the backs are rounded and made of ornamentally carved wood, or more traditionally made from the dried skin of a lizard or armadillo.

Santaolalla opens this release with "Way Up," playing the ronroco in a traditional fashion of fanning the strings, with hummingbird-like tremolo throughout. The track titled "Jardin" (Spanish, meaning "flower garden") is reminiscent of delicate

chamber music with its high-pitched plucking of the instrument. It's soothing and contemplative. "Pampa" (a vast treeless plain of South America) haunts and beguiles with the interwoven sound of both instruments; Jamie Torres guest appears on "Pampa" playing the charango. Throughout the recording there is a palpable texture of romanticism. If you happened to be listening to my program aired on St. Valentine's day, I played selections of *Ronroco* as my suggestion to listeners for bestowing their amorous intentions.

Santaolalla demonstrates his versatile talents not only by playing the charango and ronroco but also the maulincho, pipes, tin whistle, harmonica, guitar and guitar-ron. He composed all the selections and entrusted the production to himself. In addition to Jaime Torres, Anibal Kerpel assisted by playing the vibraphone and melodica with Santaolalla. A release well worth investigating for its representation of South American music.

Elsewhere, the term "Ethno-electronic" has been popping up recently as a descrip-

GLOBAL MUSIC NO LONGER
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tion of traditional ethnic/acoustic instrumentation enhanced with today's electronic apparatuses. Scotland's Martyn Bennett is a prototypical example of artists now emerging from Europe inserting contemporary electronic musical media into the domain of ancestral instrumentation and conventionalism. His *Bothy Culture* release (Rykodisc) is just such an adventure into this traditional/electronica nuptial. Fast. Young. Intriguing. But it retains the familiar Gaelic instrumentals with fiddles and field pipes. Drum machines backing fiddle and pipes? Trust me, it works! Other ethnic instruments are explored as well, such as the ud, a fretted Turkish or North African lute. In "Ud the Doudouk," a textured, driving arena of sound is created with the addition of Gaelic fiddling, bagpipes, and electronic percussion, making stomp dancing essential. Though Bennett's music represents mostly Scottish and Irish origins, he makes a point on the cover that an influence of Swedish and Islamic music may be found on this recording. *Bothy Culture* is not without its slow-tempoed, suggestive offerings. "Aye" lures one into a rocking sway with soft acoustic guitar, percussive fiddle, and drum machine. After an explosive interlude of keyboard sound effects, flying fiddle and guitar riffs it quickly dives you back into a placid conclusion, aptly verbalized with "aye."

Bothy Culture is notably impressive in that it was composed, recorded and mixed at Martyn Bennett's home. An admirable representation of emerging Ethno-electronic artistry awaiting your audio palate.

Global music no longer seems fragmented in its presentation to the listener. It is truly liberating and encouraging that with its accessibility on the radio, in your local record store and live performances, it has an impact of completeness, where the sum of its parts becomes the whole. ■

ARTSCENE *From p. 29*

near Eagle Point on Hwy 62 is reputed to be the most photographed and painted house in Jackson County. Built about 1870 by Marvin Wood, it has been preserved and remembered through art. The public is invited to visit the gallery Monday through Friday, 11am until 4pm. (541)482-5397

Other Events

◆ Clayfolk and the Hanson Howard Gallery will host the Empty Bowl Project on Thursday, April 23 during the hours of 4-7pm at the Hanson Howard Gallery. At that time, a wide assortment of bowls will be available for sale. The proceeds will be donated to various organizations in the Rogue Valley involved with feeding those in need. (541)488-2562

◆ The Britt Society Gift Booth Committee is soliciting donated Art Work for Tee-Shirt designs for their 1998 season. The deadline for submission is Friday, April 10. Call for further information. (541)779-0847

KLAMATH FALLS

Theater

◆ The Boarding House Inn Dinner Theatre presents *Those Were the Days*, a nostalgic and humorous treatment of Hollywood's best theme music, April 9 through 12 at 6pm. Call for more information. (541)883-8584

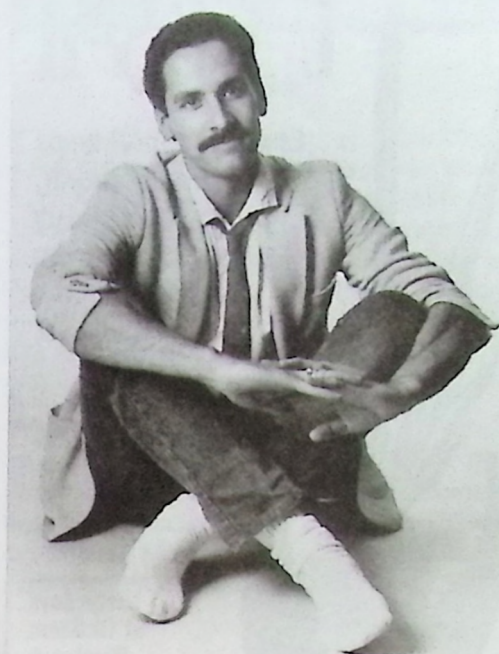
◆ The Ross Ragland Theater presents *Frogs, Lizards, Orbs and Slinkys* by The Imago Theatre Mask Ensemble, Tuesday, April 21 at 7:30pm. Voyage with Imago to the world of live human animation. The performers are masters of mime, dance and drama. Call for ticket information. (541)884-LIVE

◆ The Ross Ragland Theater presents *Frog and Toad* on Thursday, April 30 at 7:30pm. Adapted by Playwright-in-Residence Karen Abbott and based on the Caldecott Honor Book by Arnold Lobel. Suggested ages: 4 and up. Call for ticket information. (541)884-LIVE

Music

◆ The Ross Ragland Theater presents the Spring Pops Concert on Saturday, April 4 at 7:30pm. The Klamath Symphony and guest pianist Eric Street perform George Gershwin's *Rhapsody in Blue*. The family pops program includes the *Overture from Hansel and Gretel* and other well known favorites. (541)884-LIVE

◆ The Ross Ragland Theater presents The Chenille Sisters on Sunday, April 19 at 6pm. The



David Roth will perform in Ashland April 25, and give a songwriting workshop April 26.

Chenille's promise to fulfill their latest album title *Mama, I Wanna Make Rhythm* for Ragland audiences. (541)884-LIVE

UMPQUA VALLEY

Theater

◆ Umpqua Actors Community Theatre presents James Thurber's *Thurber Carnival* on April 3, 4, 5, 10, 11, 12, 17, and 18. American humorist James Thurber became famous for his hilarious stories about life in a small town, with such favorites as *The Secret Life of Walter Mitty*, *The Night the Bed Fell* and *Gentlemen Shoppers*. Performances are held in the Betty Long Unruh Theatre. Tickets are \$7 and can be purchased at Umpqua Valley Arts Center, Ricketts Music Store, and the Emporium. (541)673-2125

Music

◆ The Umpqua Community College Department of Fine and Performing Arts presents its 25th Annual Spring Concert, performed by Roseburg Concert Chorale and directed by Michael Wing, on April 5 at 3pm, in Jacoby Auditorium. Guest accompanist Janel Schricker and Molly Smith will also be performing. The program includes Brahms' *Liebeslieder Waltz*, Irish Folk

CONTINUED ON PAGE 33

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FROM NATIONAL PUBLIC RADIO



COMPACT DISCOVERIES

Fred Flaxman

Introducing Rachel Barton

I recently received two compact discs full of performances of unusual repertoire by a super-duper 23-year-old violinist named Rachel Barton. Now, I like to think that I'm a professional writer and that I choose my words carefully. Although serious music critics would not ordinarily use a term like "super duper" to describe even the best of musicians, you'll understand in a minute why I have selected these very words to describe Ms. Barton.

Thirteen years ago, when I was in charge of program development for public television station WTTW in Chicago, I had the privilege of working with the Chicago Symphony Orchestra to start the Illinois Young Performers Competition. What we did, in essence, was hitch on to the CSO's existing youth competition two exciting new elements — a finals which would feature the very best junior and senior high school musicians in the state performing with the CSO live on television and radio throughout the state, and significant scholarships to everyone good enough to end up on the screen.

In 1985, the first year of the televised competition, the Chicago Symphony was conducted by Erich Leinsdorf. We arranged for Tom Hulce, the actor who had recently starred as Mozart in the hit film *Amadeus*, to host the 90-minute special.

As it turned out, the youngest competitor in the junior division was a 10-year-old Chicago native named Rachel Barton. The young musicians were all introduced with short, pre-packaged video interviews shot in their home environments. Rachel Barton's video brought forth several bursts of laughter from the packed house at Orchestra Hall.

"I started playing violin because I saw a few girls in church playing it and I thought it looked real neat and it was a really convenient thing to do because there was a cheap teacher only three blocks from our house," she explained. "I think what it means to play for the Chicago Symphony Orchestra, like it's starting my career because lots of people will watch me on TV and I'll start, you know, getting famous and the Chicago Symphony

Orchestra is not just any old orchestra, it's a, you know, a super-duper orchestra."

The videotape segment ended and Tom Hulce introduced the young artist: "And now," he said, "super duper Rachel Barton makes her debut with the Chicago Symphony Orchestra."

She then proceeded to give a most astonishing performance of the *Introduction and Rondo Capriccioso* by Camille Saint-Saëns. I just watched my videotape of this program again and could still hardly believe my ears. Rachel Barton played with deep feeling, superb tone and great technical skill. If I blindfolded you and played this for you, you could not possibly guess that the violin soloist was only 10 years old.

Which probably explains why she won first place in the junior division — a \$5,000 musical education or college scholarship.

By the time I first encountered Rachel Barton, she had already been playing the violin for seven years, having begun not long after emerging from diapers. At seven she made her professional debut with the Chicago String Ensemble. Last year she gave a solo recital at the Ravinia Festival. A year earlier she performed there with the Chicago Symphony. She played for the CSO's subscription concerts in Orchestra Hall last year and with the Detroit Symphony at Interlochen, Mich., last summer, both with conductor Neeme Järvi.

It must be very difficult for a young violinist starting a recording career these days. What do you play when all the old war-horses have already been put on compact discs over and over again? Does anyone need yet another interpretation of Saint-Saëns' *Introduction and Rondo Capriccioso* when there are already some 25 recordings of it available? And yet, if you make a world premiere recording of violin concertos by black composers of the 18th and 19th centuries, as Barton has chosen to do (Cedille Records CDR 90000 035), or of the much-neglected sonatas for violin and continuo by George Frederic Handel (CDR 90000 032), will anyone in the continually-diminishing audience

for classical music buy your CDs?

Well, the answer to that question is up to you, dear reader, so let me tell you a bit more about Rachel Barton's first four CDs. The violin concertos on her most recent release are by Chevalier J.J.O. de Meude-Monpas, Chevalier de Saint-George, Joseph White and Samuel Coleridge-Taylor. Barton is accompanied by Chicago's Encore Chamber Orchestra conducted by Daniel Hege.

Barton's Handel CD, her first recording for the Cedille label, includes eight sonatas for violin and continuo, an allegro and an andante. It was her performance of one of these sonatas that won her the gold medal at the 1992 Ninth Quadrennial J.S. Bach International Violin Competition in Leipzig. She was the competition's first American winner and the youngest ever.

Barton's debut release, "Homage to Sarasate," was issued in 1994 by Dorian. *CD Review* called it "an endlessly repeatable delight." *Classical disCDigest* called the program "a daring choice of repertory to select for one's maiden voyage among the recording media." Barton's second release on Dorian was Volume 1 of a projected series of the complete works for violin of Franz Liszt.

Rachel Barton seems to be doing everything she can think of to introduce classical music to her own generation. She has appeared on rock music radio stations where she has combined performances of her own transcriptions of "heavy metal" songs with those of classical works. She has performed her own violin transcription of the national anthem at the Democratic National Convention and the opening of Chicago Bulls play-off games. In 1996 she was one of the torchbearers in the Olympic torch relay and she was featured as soloist with members of the Atlanta Symphony Orchestra for the opening ceremonies of the Paralympic Games at Centennial Olympic Stadium in Atlanta. She has appeared two times on the "Today" show and has been profiled in *People* magazine and in the Arts & Leisure section of *The New York Times*.

I look forward to many more CDs in the near and far future from Rachel Barton, and am proud of the very small part I had in first bringing her extraordinary gifts to wide public attention. After all, I don't get to discover a super duper violinist every day. □

An extended version of this article may be found at Fred Flaxman's Jeffnet web site: <http://www.jeffnet.org/fflaxman>.

ARTSCENE *From p. 31*

Songs, and Traditional American Sacred songs. Tickets are \$6 and available at Ricketts Music, Food World, Harvard Avenue Drug, Cellar 100, Ray's Food Place (Myrtle Creek), and at the Fine Arts Office. (541)440-4691

Exhibits

- ◆ Umpqua Valley Arts Center Gallery presents the works of Lisa Hill (Acrylic and Oil) and Lowell Duell (Blown Glass Artist) through April 18. (541)672-2532

Other Events

- ◆ A Season of Music—A Lifetime of Memories—Join Community Concerts is the theme of the Roseburg Community Concert Association's 56th Annual Subscription Membership Campaign, which begins April 1 and continues through April 18. Memberships for the Concert Series are available only at the time of the Subscription Campaign and no individual tickets are sold during the Season. All performances are held in Jacoby Auditorium on the Umpqua Community College campus. Adult memberships are \$40 and student members are \$15. Five attractions have been selected for 1998-99. Call for additional information. (541)673-6754

OREGON COAST

Theater

- ◆ Little Theatre on the Bay in its 50th season presents *The Lion The Witch and The Wardrobe* from the story by C.S. Lewis and dramatized by Joseph Robinette, April 24 through May 9. Directed by Terri Bond, the story is the journey into the magical land of Narnia. (541)269-2720 or (800)676-7563

Music

- ◆ Friends of Music and The Redwood Theatre Concert Series present The Chvatal/Kritzer Duo on Sunday, April 26 at 3pm at the Redwood Theatre in Brookings. From the heights of opera to tender ballads, the Duo performs each genre with the same enchantment. (541)469-0477

Exhibits

- ◆ Coos Art Museum presents *Shadows:2000* through April 25. Over 100 works of art have been selected from nearly 700 works submitted by artists across the nation and from Japan. The museum is located at 235 Anderson in Coos Bay. (541)267-3901

NORTHERN CALIFORNIA

Exhibits

- ◆ Shasta College Art Gallery presents Claremont Graduate University, *Paintings and Works on Paper* with selected works of the Faculty and Alumni from the Claremont Graduate University through April 22. Gallery hours are Monday to Friday 8am until 4pm and Monday to Thursday from 7pm to 9pm, and is located at Shasta College Art Department, 11555 Old Oregon Trail in Redding. (916)225-4761
- ◆ North Valley Art League presents *The Creation Series* by Ann Lindsey through May 2. The league will host a Reception on Sunday, April 5 from 1-3pm. Gallery hours are 11-4pm Tuesday through Saturday, and is located at 1126 Parkview Avenue in Redding. (530)243-1023 □

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BOOKS

Alison Baker

Les Blancs

By Lorraine Hansberry

Directed by Timothy Bond

At the Oregon Shakespeare Festival through July 12

Les Blancs is one of the best productions I've seen at the Oregon Shakespeare Festival. Acting, staging, and directing excel, and they come together in a play that is moving, upsetting, and beautifully written. It's as clear-eyed a look at the human condition as I can remember seeing—not pretty, and not optimistic.

The play is set in a fictional African country, Zatembe, and begins as Charlie Morris (Bill Geisslinger), a white American journalist, arrives to write an article about the mission and hospital founded fifty years ago by the Reverend Neilsen. At the mission compound are the clinic's medical staff,

Dr. Marta Gotterling (Kirsten Giroux) and Dr. Willy DeKoven (Richard Howard), and Madame Neilsen (Dee Maaske), the Reverend's wife, who is frail and nearly blind. The hospital serves the residents of a nearby Kwi village and employs many of them as well, among them Peter (J. P. Phillips), who works as a porter, and Eric (Leith M. Burke), who is a houseboy.

In the village is Tshembe Matoseh (Derrick Lee Weeden), who has come back to visit his ill father after years in England, Europe, and America, but finds that he has arrived only in time for the funeral. His brother Abioseh (Tyrone Wilson) will soon be ordained a Catholic priest; their half-brother is Eric, the houseboy.

The country is caught up in revolution, as the Africans demand freedom from European repression. In the countryside around the mission-hospital compound, white farmers and their families have been killed by Africans—the Europeans call them

terrorists; the Africans call them freedom fighters. The response of the whites has been ever-tighter restrictions on the black population, and Major George Rice (Ned Schmidtke), a second-generation settler, uses violent methods to enforce them.

But *Les Blancs* offers us no villains.

The situation, the events, the personal relationships, all arise from the use of and response to race, but nothing's black and white. There are so many factors and factions, and they are all so tied up with one another, that the strands of the knot are inseparable.

The characters are bound by webs of affection, duty, tradition, and guilt. Madame Neilsen

watched Tshembe and his brothers grow up, and loves them; the brothers love each other, but are all on different paths. The play portrays not so much every character's point of view as each one's personal struggle to live. Even the character who might be the least sympathetic, Major Rice, is given a speech in which he tells us all he wants is to live a good life with his children on his farm. Tshembe Matoseh has the same desire; he only wants to sit in his apartment in London with his wife and newborn son and watch television. But he, like everyone, will be forced to choose sides in the war between white and black.

The play takes on every faction: the settlers, the Kwi resistance, American liberals, the Catholic church, the missionaries, the white doctors. No one is innocent; as Dr. DeKoven says near the climax of the play, the very existence of the hospital perpetuates the oppression of the Africans.

I don't mean to make this sound like a

“
LORRAINE HANSBERRY
UNDERSTOOD THAT THE
OPPRESSED ARE NOT
INNOCENT; THEY ARE
POWERLESS. THE TWO ARE
NOT SYNONYMS.”

political tract, because it isn't. It's a story of very human beings. Tshembe, as the returning son, is at the center of the play; his is the most obvious choice, and maybe the most difficult, because he *can* choose—to abandon his heritage by turning away from the struggle in his homeland, or to abandon his new family in Europe and stay to defend his village and people. He is haunted by an African Dancer (Melany Bell), a woman warrior only he can see, who demands that he take up the spear and defend his heritage. Tshembe tries to find a middle ground, but there isn't one.

Weeden is a powerful and charismatic Tshembe; his performance alone could carry the play, but it doesn't have to, because the acting is superb throughout. J. P. Phillips gives a chilling performance as the servile Peter; his shit-eating grin and constant "Yes, bwana," as he pours drinks for the whites make you cringe. Then you cringe again when you realize that, out of sight of the mission, he is a respected village authority.

Director Tim Bond has said that Lorraine Hansberry—who died when she was only 34—is his Shakespeare. *Les Blancs* is indeed Shakespearean, in its depiction of the human spirit in all its frailty as well as strength; the wide-ranging cultural and historical references (including Shakespeare); and the beautifully lyrical language itself.

It's rare to find a play that can portray—well, not "all sides" in the story of black-white relations, but the complexities of all human hearts. Too often the shrugging off of chains is equated with triumph. Lorraine Hansberry understood that the oppressed are not innocent; they are powerless. The two are not synonyms. ■

Alison Baker lives in Ruch, Oregon.

POETRY

Homeric Offering

BY STEPHEN DOBYNS

Achilles leans back and strums his harp.
He wears something soft. The tent is warm
and rich carpets cover the dirt floor.

Do not trust this scene. Homer is again
displaying his sense of symmetry: murder
on one side, music on the other. The harp

comes from a town Achilles has sacked,
the songs he sings are songs of slaughter.
This is a scene of Achilles having fun

away from the battlefield. It shows
he wasn't an ox like Ajax, or a conniver
like Odysseus, or arrogant like Agamemnon.

Achilles is as nicely balanced as the world
that Homer places upon his shield, where
the good and the bad are intermingled, the lion

and shepherd, the wedding scene and blood-price
paid by the killer, all the honey and uncertainty.
But what comes first? Doesn't Homer argue

that man must murder, no solving that, but
he can also be taught to play the harp and sing?
This makes murder the foundation upon which

the entire structure rests, a pleasing glass
palace set upon a dungeon. But if you get shot,
do you care if your killer also plays the lute?

Does it matter if he is handsome? To tell the truth
I'm glad when Paris nicks him with an arrow
and Achilles winds up with a mouthful of dirt.

Once in Hades Achilles seems to repent. "I'd rather
plough the earth for another, to be someone
without land and little to live on, than to rule

over all the dead." Or so he tells Odysseus.
Perhaps Achilles hopes a kindly god is listening.
Perhaps he hopes to regain his life by promising

to stop the killing. He will be good, read books,
go fishing. Even a lemon is sweeter than nothing.
Is this our only option: to gild the murderer?

Foresight—that's the faculty we humans lack,
blind action followed by tardy recognition.
But you see, argues Homer, he also plays the harp.

Tell that to his victims. How would they react?

Stephen Dobyns, who visited the Rogue Valley in February, is the author of nine collections of poetry, including Velocities: New and Selected Poems and, most recently, Common Carnage (Penguin Books, 1996), from which this month's poem is selected. Dobyns' many awards include The Lamont Poetry Selection for 1971, a National Poetry Series selection in 1984, the Melville Cain Award and the Poetry Society of America for 1986-87. He lives near Boston and teaches in the MFA program at Warren Wilson College.

Writers may submit original poetry for publication in the *Jefferson Monthly*.

Send 3-6 poems, a brief bio, and a SASE to:

Patty and Vince Wixon,
Jefferson Monthly poetry editors, 126 Church Street,
Ashland, OR 97520. Please allow two to four weeks for reply.

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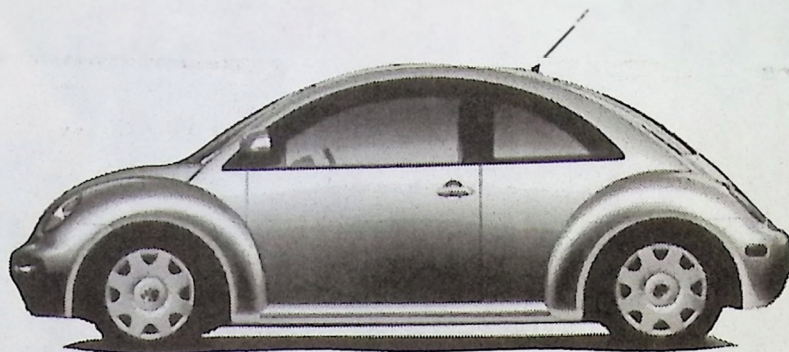
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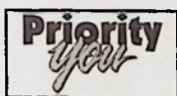
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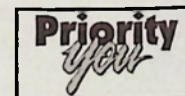


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